

# Structural Hearing

TONAL COHERENCE IN MUSIC

VOLUME TWO

BY FELIX SALZER //

WITH A FOREWORD BY LEOPOLD MANNES

Charles Boni, NEW YORK, NINETEEN FIFTY-TWO

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F.S.

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## Notes and Glossary for the Voice-Leading Graphs

1. The note-values indicate the structural value and significance of tones and chords; they do not indicate rhythmic values.
2. The difference in structural significance is given in four different note-values: half-notes, quarter-notes, notes without stem and occasionally eighth-notes. The latter are used to indicate embellishments and appoggiaturas. The highest note-values in a graph represent tones or chords of the highest structural order. Among notes of equal value, those whose stems reach the same level are of the same structural order.
3. The relation between identical and different tones or chords, and specifically their structural connection, is indicated by dotted or solid slurs, lines, arrows or by beams.
4. Horizontal, solid arrows (used mostly in regard to bass motions) indicate the direction or driving tendency of the music in general, or passing motions in particular.
5. A note in parenthesis with or without a dotted stem means a note expected on the basis of direct voice leading, but omitted or substituted for in the composition.
6. Brackets of various kinds indicate either chord prolongations (  ) or melodic parallelisms (  ).
7. Roman numerals are assigned to harmonic chords only; the relative size of these numerals corresponds to their structural value.
8. A small Roman numeral in parenthesis indicates the chord of harmonic emphasis.



## Glossary of Symbols

P	Passing tone or passing chord
N	Neighbor note or neighbor-note chord
UN and LN	Upper and lower neighbor note
IN	Incomplete neighbor note
N P	Neighbor-passing chord
Em	Embellishing chord
CS	Contrapuntal-structural chord
DF	Double function chord
M	Mixture
	Interruption
D	Dividing dominant
A B or A B A <sup>1</sup>	Indication of form

## List of Sources (Abbreviations)

AM	<i>Altniederländische Motetten</i> , ed. by W. Braunfels. Oratoriumsverlag, Köln.
AMI	<i>L'Arte musicale in Italia</i> , ed. by L. Torchi. G. Ricordi e C., Milano.
AUDM	<i>Aufführungspraxis der Musik</i> , by R. Haas. Akademische Verlagsgesellschaft Athenaion, Potsdam.
CM	<i>Cent Motets du XIII<sup>e</sup> Siècle</i> , transcribed by P. Aubry. Rouart, Lerolle & Cie., Paris.
DAS CHORWERK	<i>Das Chorwerk</i> , ed. by F. Blume. G. Kallmeyer Verlag, Wolfenbüttel.
DTOE	<i>Denkmäler der Tonkunst in Oesterreich</i> . Artaria & Co., Wien.
HAM	<i>Historical Anthology of Music; Oriental, Medieval and Renaissance Music</i> , ed. by A. T. Davison and W. Apel, Vol. I. Rev. ed. Harvard University Press, Cambridge, Mass.
HDM	<i>Handbuch der Musikgeschichte</i> , ed. by G. Adler, 2nd ed. Heinrich Keller, Berlin.
EPM	<i>The Evolution of Piano Music (1350-1700)</i> , ed. by C. Sachs. E. B. Marks Music Corp., N. Y.
MET	<i>Music of Earlier Times (13th Century to Bach)</i> , ed. by J. Wolf. Broude Bros., N. Y.
MMA	<i>Music in the Middle Ages</i> , by G. Reese. W. W. Norton & Co., N. Y.
MW	Guillaume de Machaut, <i>Musikalische Werke</i> , ed. by F. Ludwig. Breitkopf & Härtel, Leipzig.
OHM	<i>The Oxford History of Music</i> . Oxford University Press, Ltd., London.
OL	Orlando di Lasso, <i>Sämmtliche Werke</i> . Breitkopf & Härtel, Leipzig.
SHM	<i>A Short History of Music</i> , by A. Einstein. 2nd ed. Alfred A. Knopf, N. Y.



- TC *Sechs Trienter Codices*, ed. by G. Adler. In DTOE.  
VDO *Studien zur Vorgeschichte der Orchestersuite im 15. und 16. Jahrhundert*, by F. Blume. Kistner & Siegel, Leipzig.  
WJO Jacob Obrecht, *Werken*, ed. by J. Wolf. Johannes Müller, Amsterdam.  
WJP Josquin des Prés, *Werken*, ed. by A. Smijers. G. Alsbach & Co., Amsterdam.

Note: Sources for the quotations from English virginal compositions, which have been repeatedly reprinted, are omitted.

# Musical Illustrations



# I BACH Prelude No. 21 (Well-Tempered Clavier, Bk I)

I V<sup>6</sup> I V VI III<sup>6</sup> VI III

a

I II V I

b

I II V I

c

I II V I

## II BACH Chorale (No. 294)

I V I

a

I V I

b

I V I

## III BACH Chorale (No. 23)

I V I

a

I II<sup>6</sup> V I

b

I II<sup>6</sup> V I

c

I II<sup>6</sup> V I

IV

a

I II<sup>6</sup> V I

e graph III a  
f chorale



# V SCHUBERT Waltz, Op 18, No. 10

**a**

(1) (4) (5) applied Dominant

5 6 5

I V I

III<sup>5</sup> 2

I<sup>5</sup> V<sup>7</sup> I

**b**

5 5

I

III

passing chord

V I

**c**

I

III

V I

## VI

## VII

or

I V I I V I

## VIII

# MOZART Piano Sonata, A minor, K. 331

Exp. Dev. Rec.

**a**

1st subject 2nd subject (50) (58) (66) (70) (74-78) (80)

I applied Dominant III III applied Dominant P V I

**b**

8 8 8

III P V

**c**

III P V



III      passing chord      V

III      applied Dominant P      V

III      instead of      P      V

5th      5th

# HINDEMITH Piano Sonata No. 3

With quiet motion

*mp*      *p*

(4)

I

I

3 1/2      2

X cont'd

C

(1 - 4)      (6)      (8)      (9)      (10)

I      CS      I

d

(1 - 4)      (6)      (8)      (9)      (10)

I      CS      I

e

I      CS      I

cont'd

(6)      (8)      (10)

*mp*      *mf*

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a cont'd

N

CS      I

b cont'd

N

CS      I

2      1      1/2



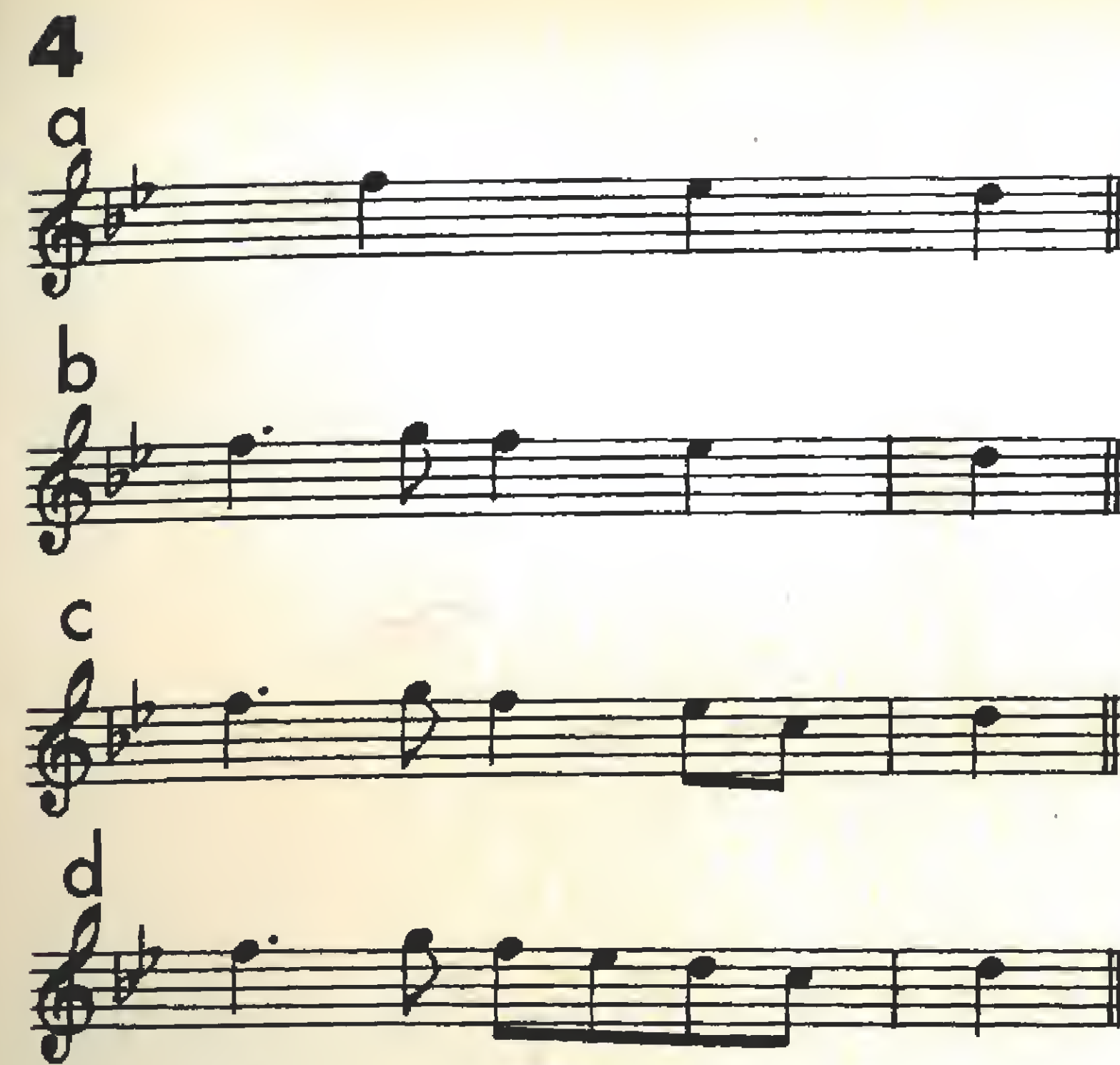
# 1 BACH Chorale (No. 6)



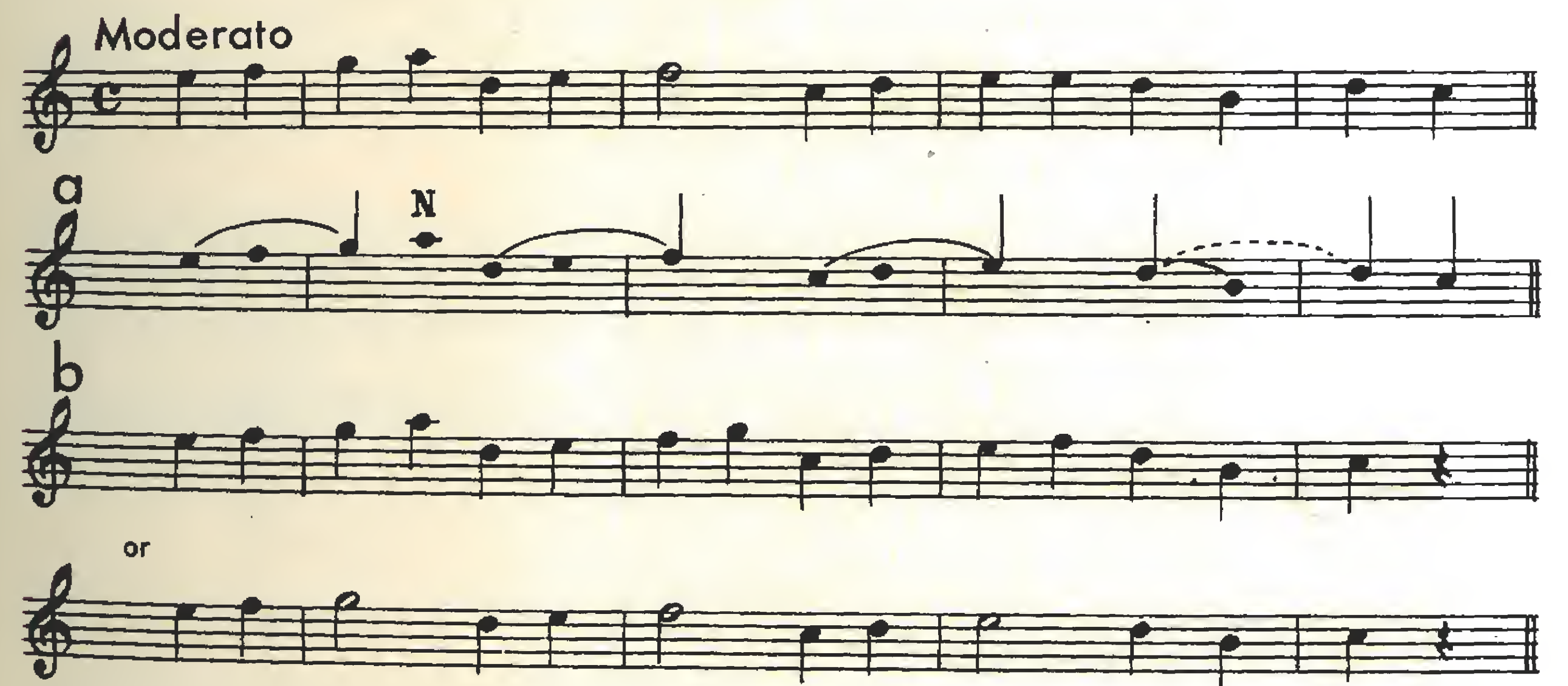
# 2 D. SCARLATTI Sonata, D minor, L. 413



# 3 BEETHOVEN Bagatelle, Op 119, No. 11



# 5 SCHUMANN Little Piece (Album for the Young)



# 6 SCHUBERT Waltz, Op 9, No. 8





# HAYDN Minuet

Two staves of music in 3/4 time. The first staff is marked with a '1' and the second with an 'a'. Below the staves, a small snippet of music is labeled 'bars 5-6'.

# 8 FOLK TUNE

Two staves of music in 4/4 time. The first staff is marked with a '1' and the second with an 'a'. A note on the second staff is marked with an 'N'.

# 9 SCHUMANN Album-Leaves, Op 124 No. 16

Allegretto

Two staves of music in 6/8 time. The first staff is marked with a '1' and the second with an 'a'. A note on the second staff is marked with an 'N'.

# 10 BEETHOVEN Piano Sonata, A Major, Op 2, No. 2

Largo appassionato

Two staves of music in 3/4 time. The first staff is marked with a '1' and the second with an 'a'. A note on the second staff is marked with an 'N'.

# 10 cont'd

Two staves of music in 3/4 time. The first staff is marked with a '1' and the second with an 'a'. Notes on the second staff are marked with 'N', 'I', and 'V'.

# 11 BACH Chorale (No. 7)

Two staves of music in 3/4 time. The first staff is marked with a '1' and the second with an 'a'.

Two staves of music in 3/4 time. The first staff is marked with a '1' and the second with an 'a'. A note on the second staff is marked with an 'N'. The text 'horizontalization of' is written next to the staff.

Two staves of music in 3/4 time. The first staff is marked with a '1' and the second with an 'a'. Notes on the second staff are marked with 'I', '6', 'II 6', 'V', and 'I'.

Two staves of music in 3/4 time. The first staff is marked with a '1' and the second with an 'a'. Notes on the second staff are marked with 'top voice' and 'Bass'.



**12**

a b c

**13**

b c

**14**

a b

**15**

a b c

**16**

c.f.

**17**

c.f. etc

**18**

c.f. etc.

**19**

c.f.

**20**

c.f.

**21**

c.f.

**22**

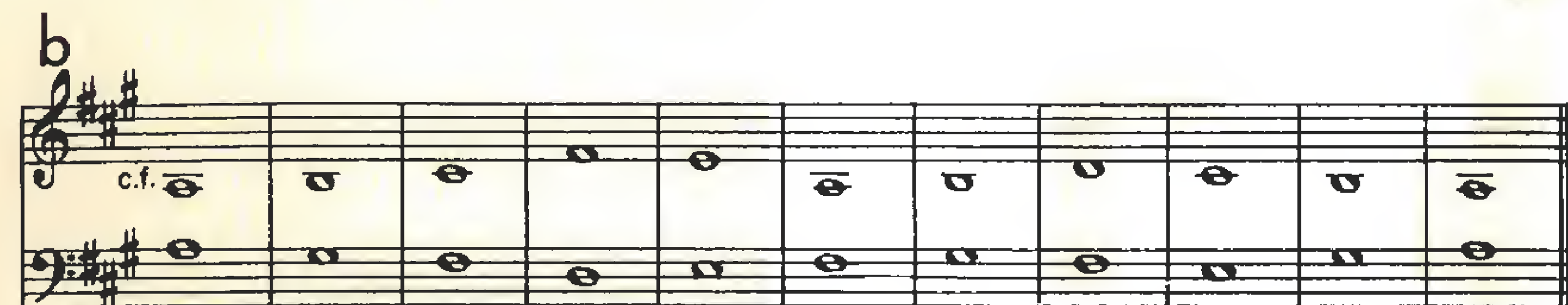
c.f.

**23**

c.f.



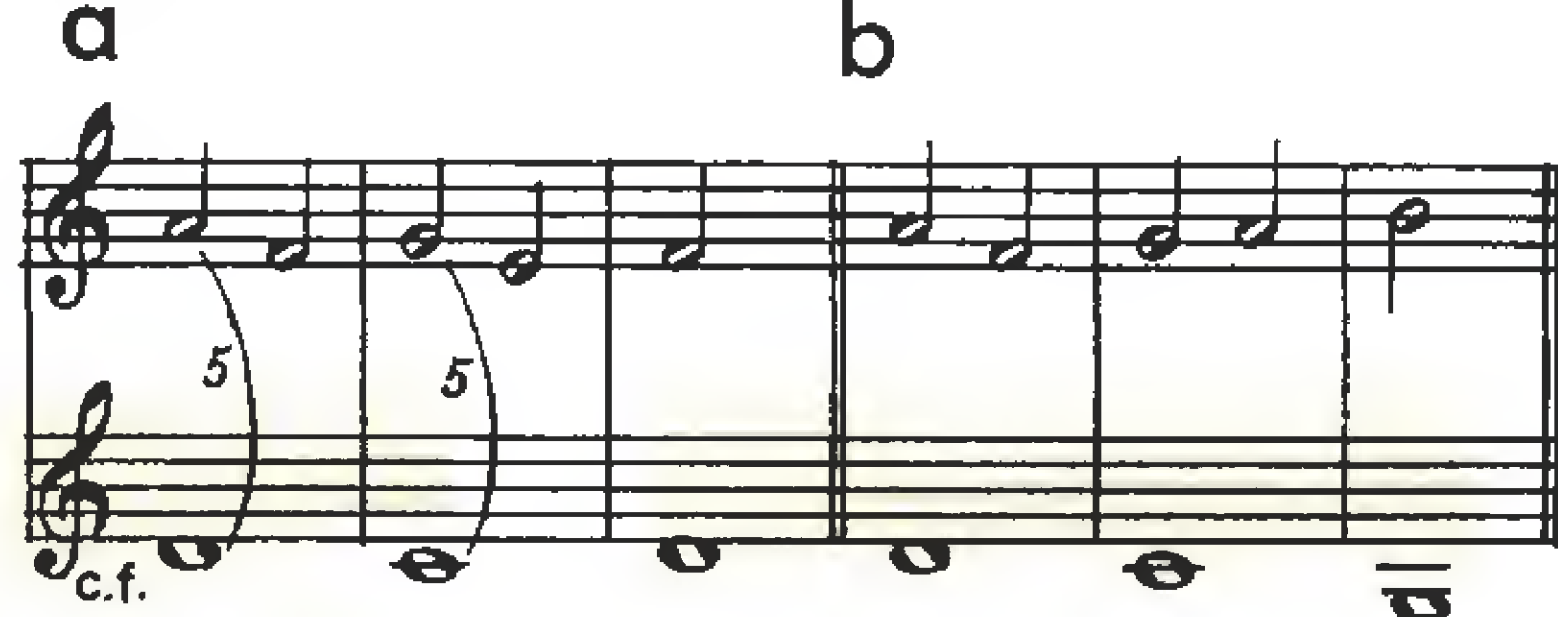
24



25



26



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31



32



33



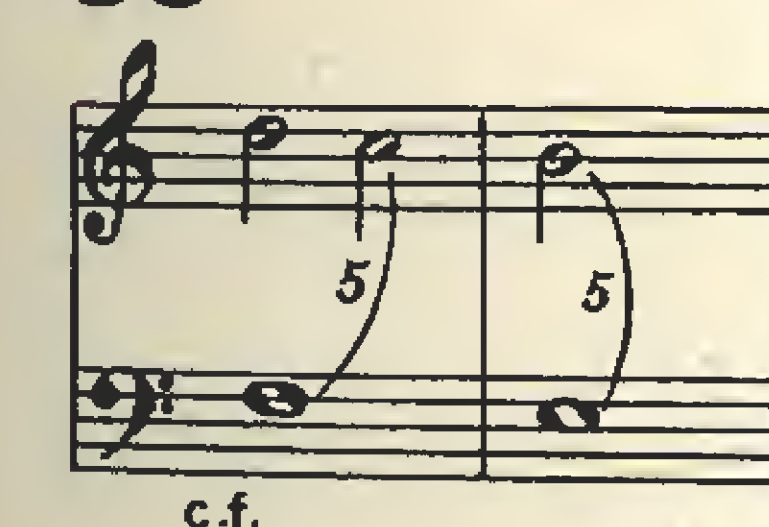
34



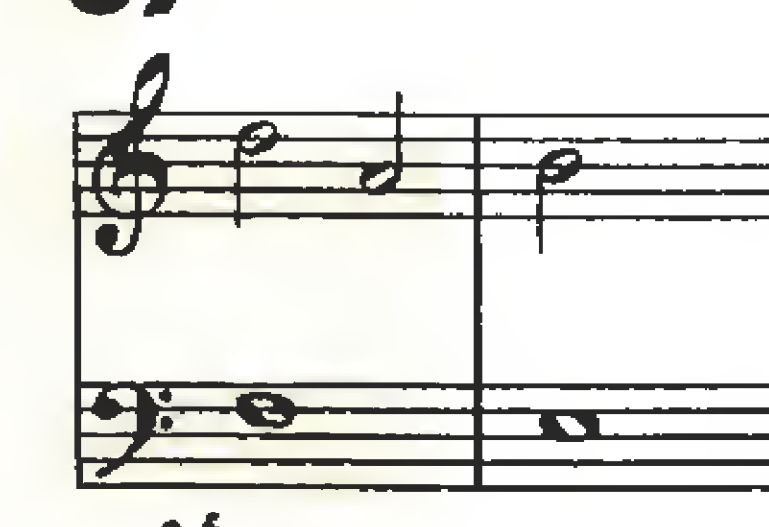
35



36



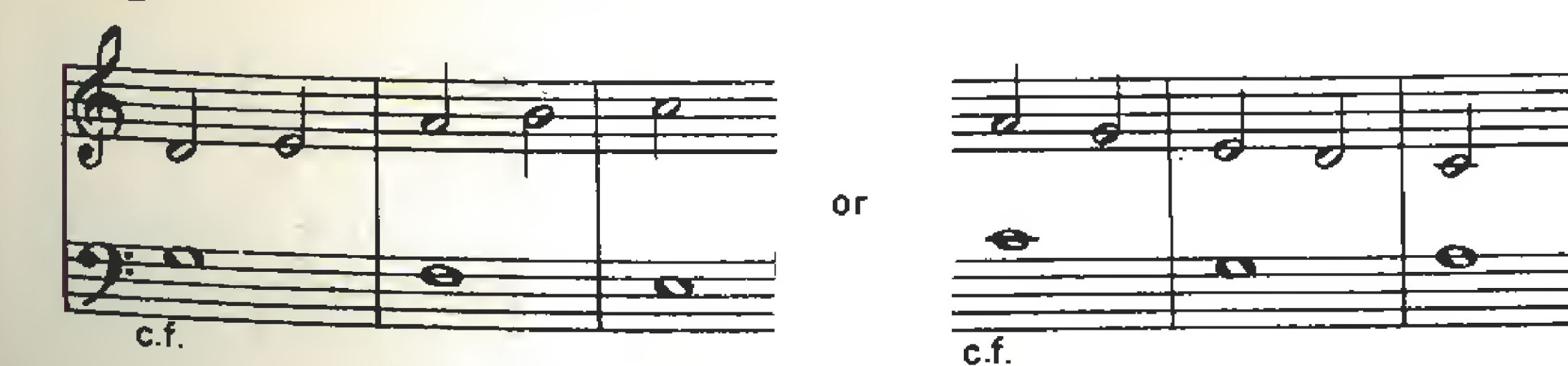
37



38



39





40



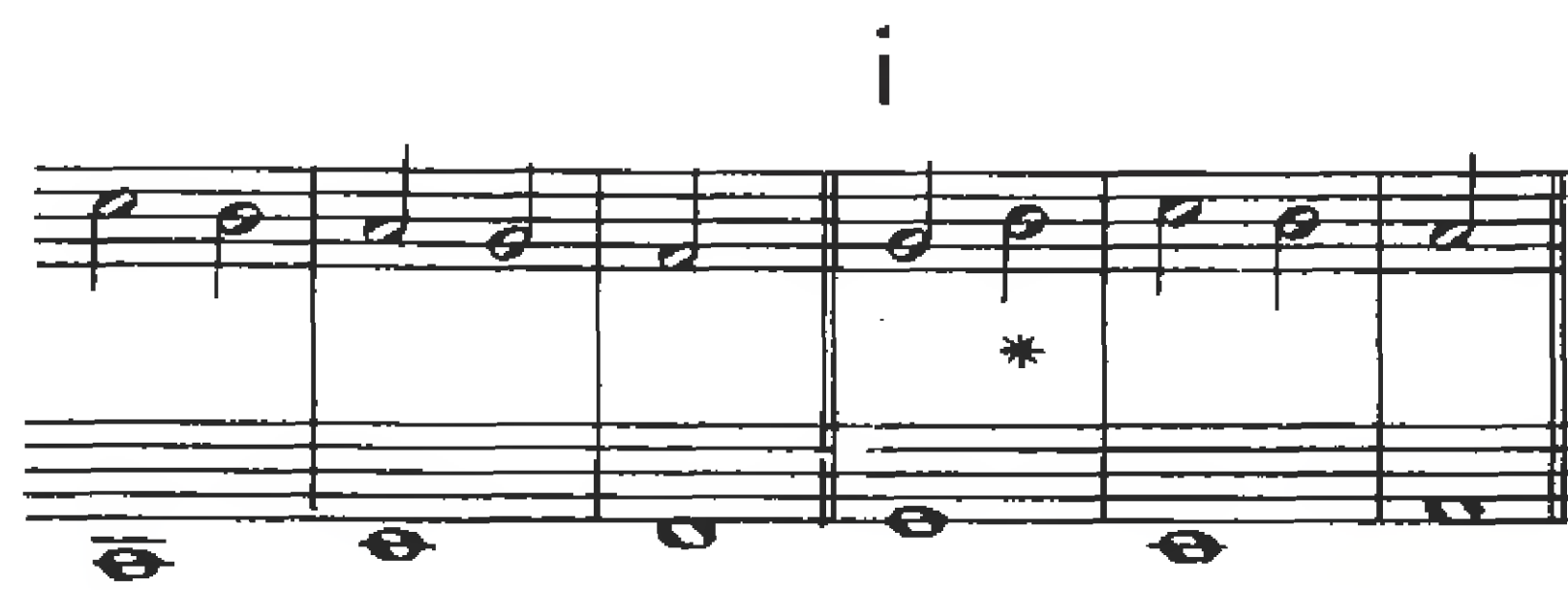
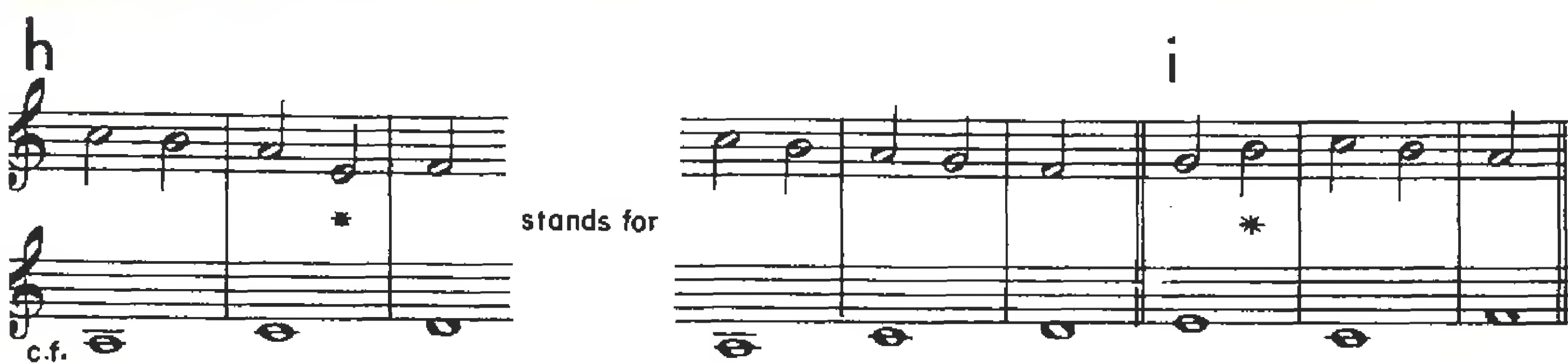
41



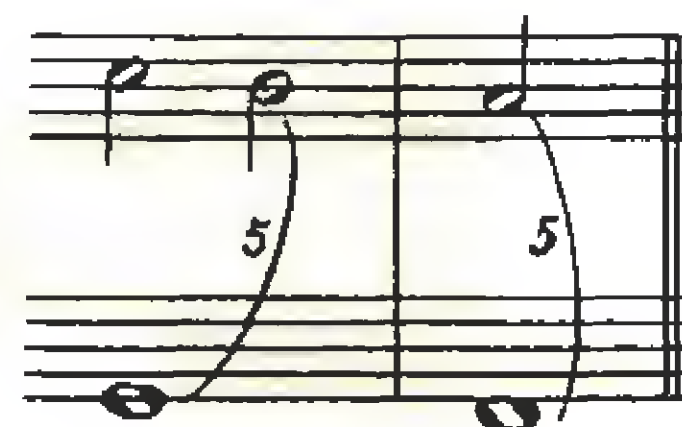
42



43



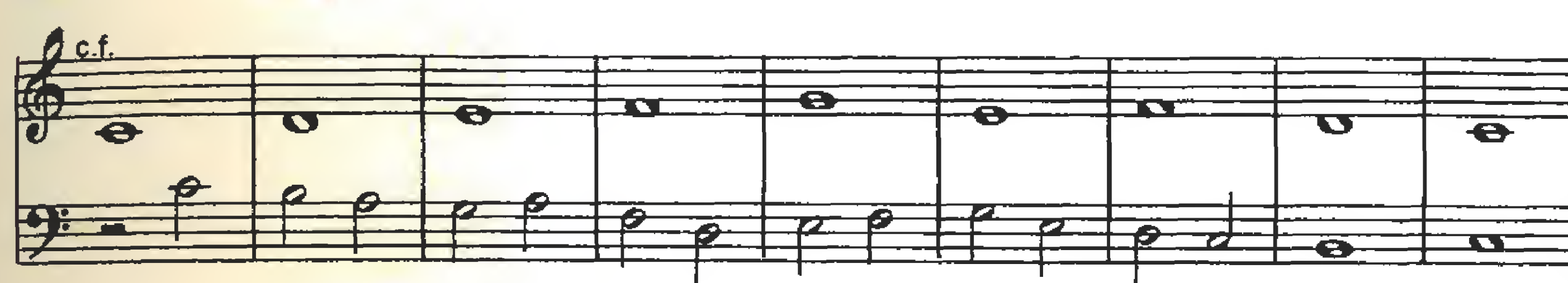
avoids



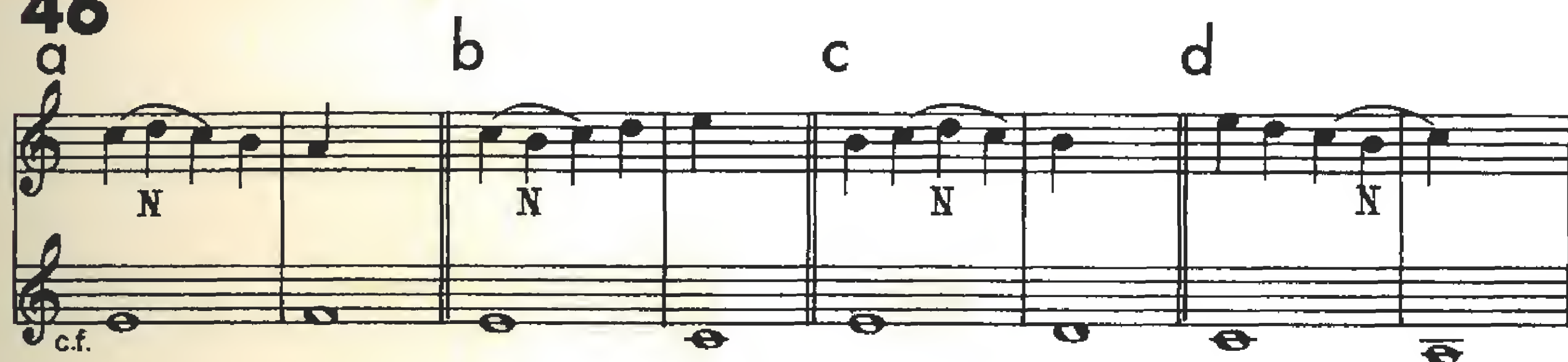
44



45



46



47



48



49



progression

b embellishment

50





**1**

**b**

c.f.

c.f.

**52**

**a** **b** **c**

c.f.

c.f.

c.f.

**d** **e**

c.f.

c.f.

**53**

c.f.

c.f.

**54**

c.f.

c.f.

**55**

c.f.

c.f.

**56**

c.f.

**57**

**a**

c.f.

c.f.

**b**

c.f.

c.f.



58



59



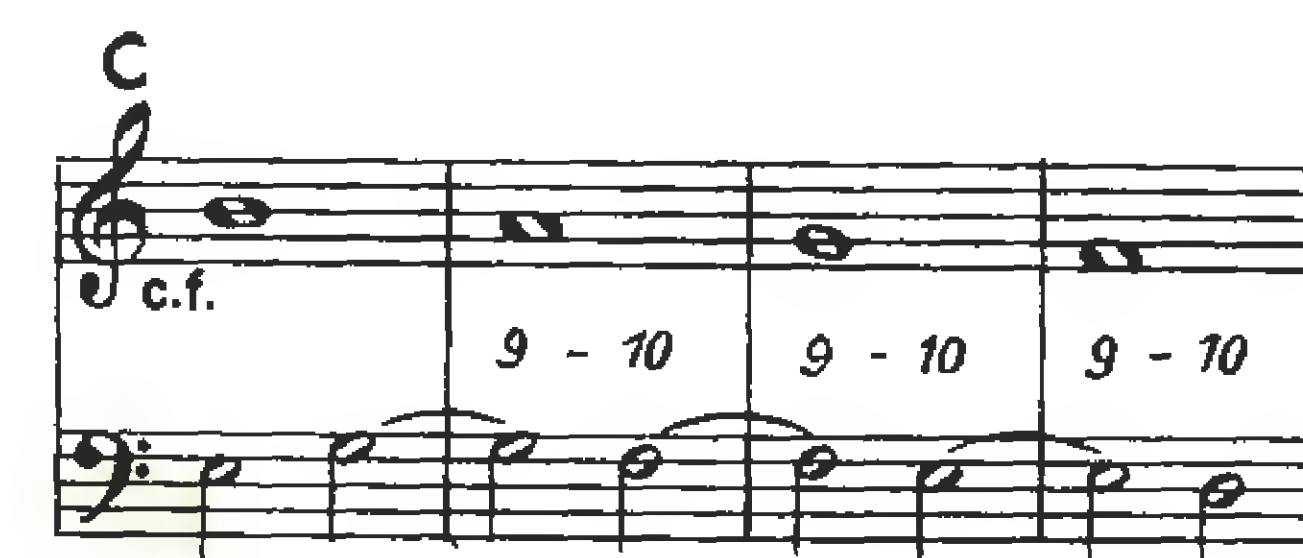
60



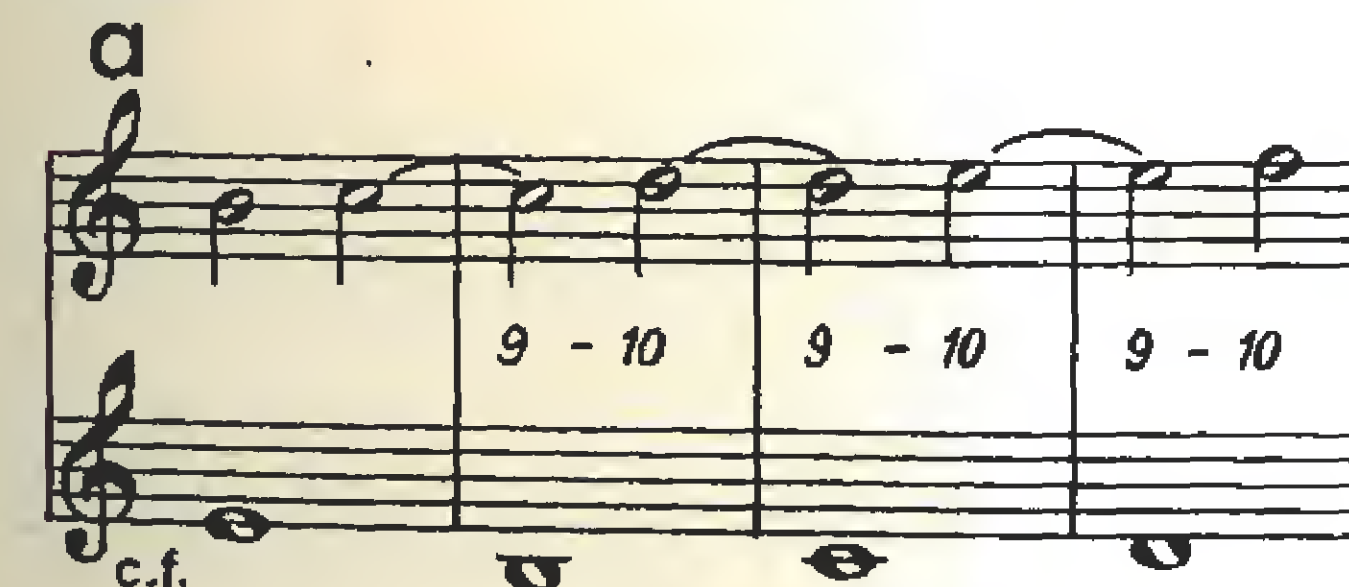
61



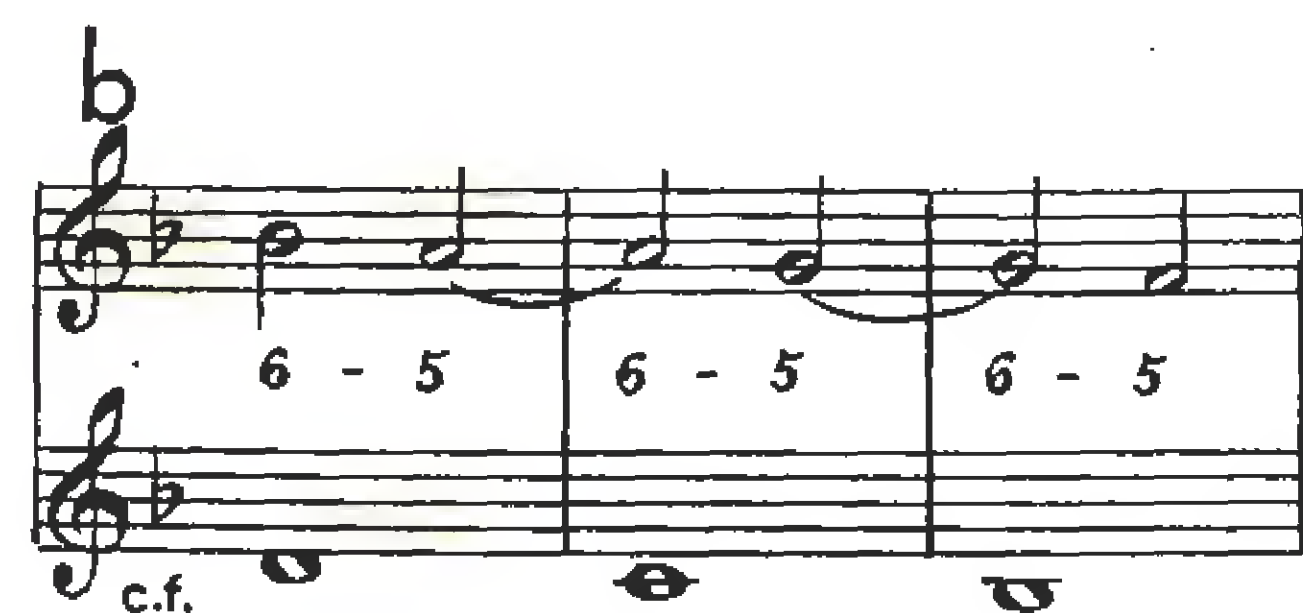
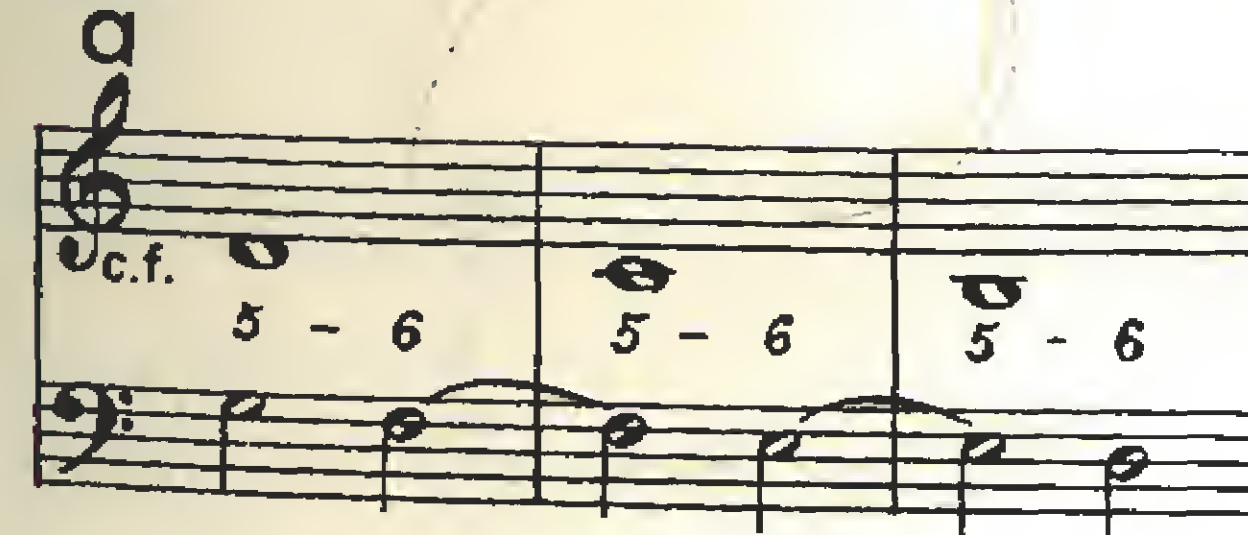
62



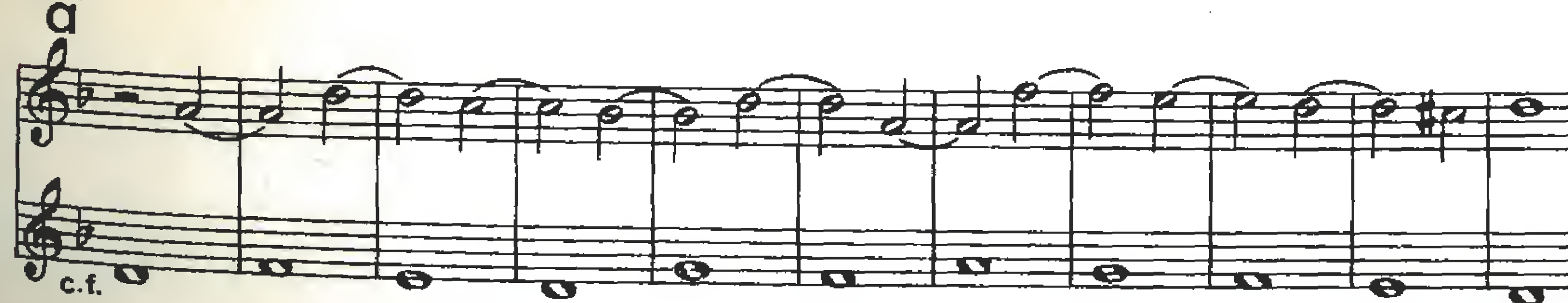
63



64



65





55 cont'd

56

57

58

69

70

71

72

73

74

75

76

77

78



9



0



81



2



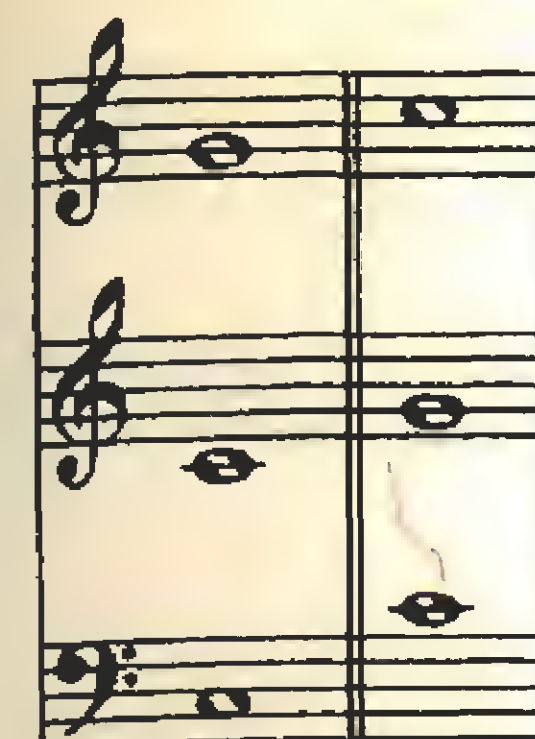
3



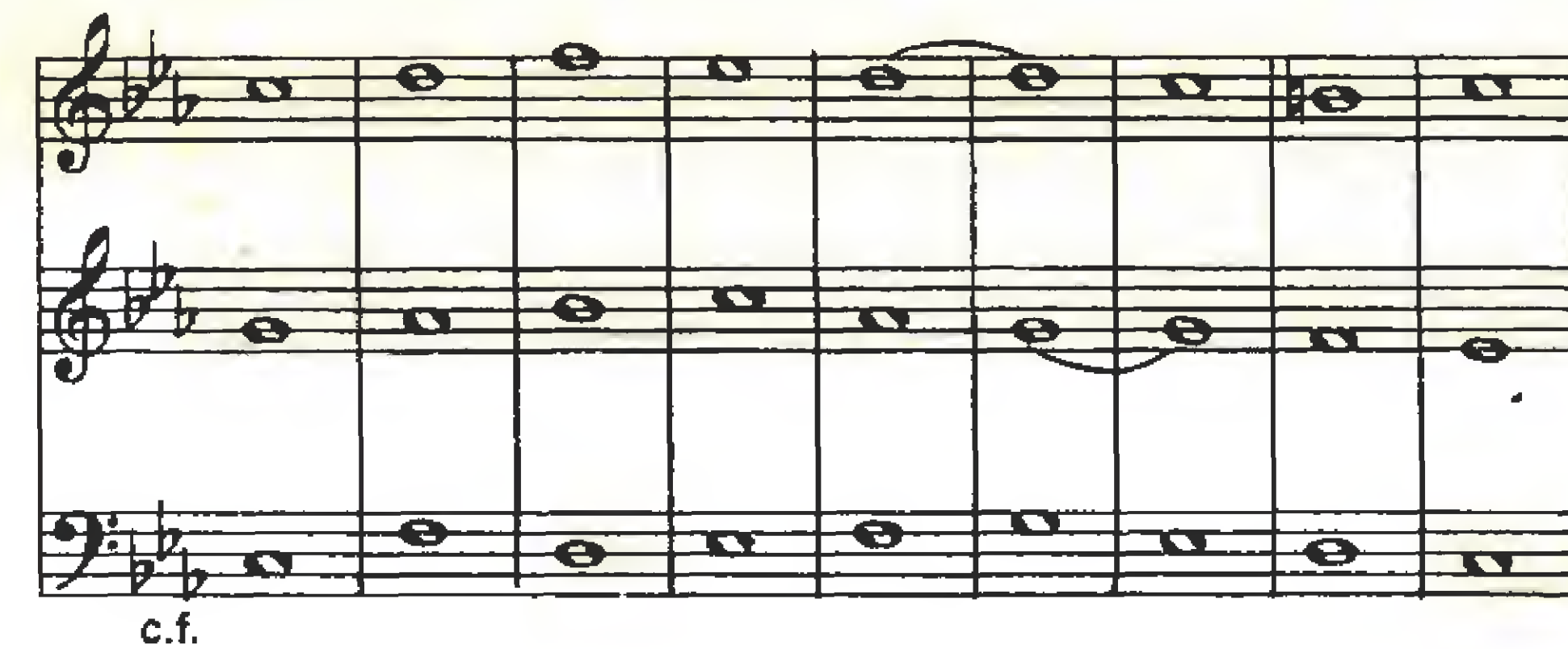
84



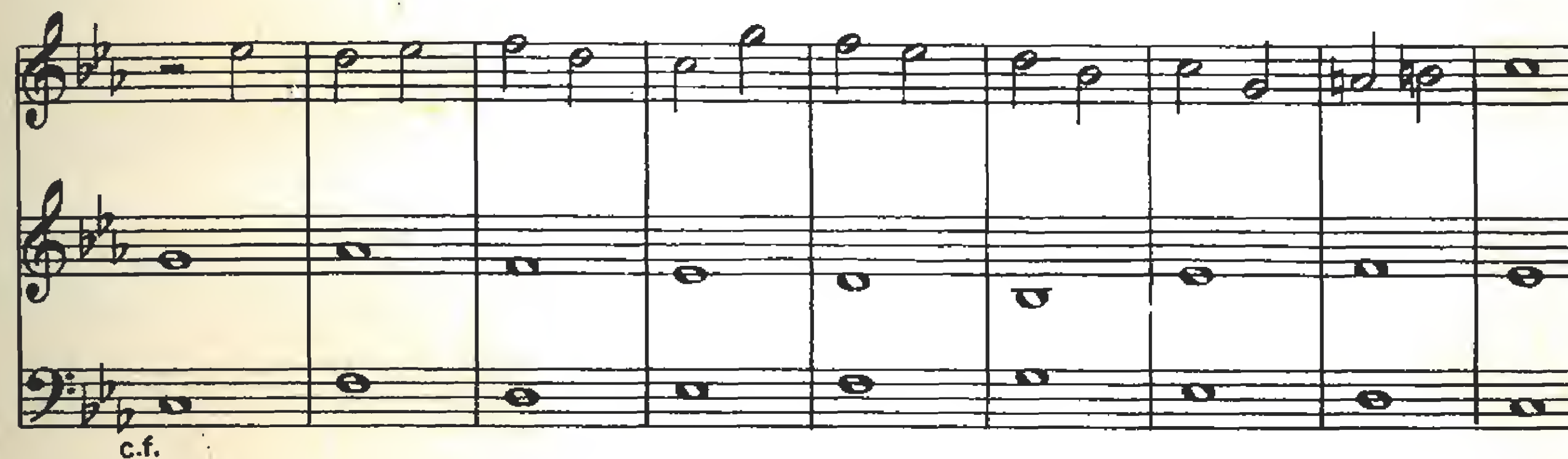
85



86



87



88



89





90



91



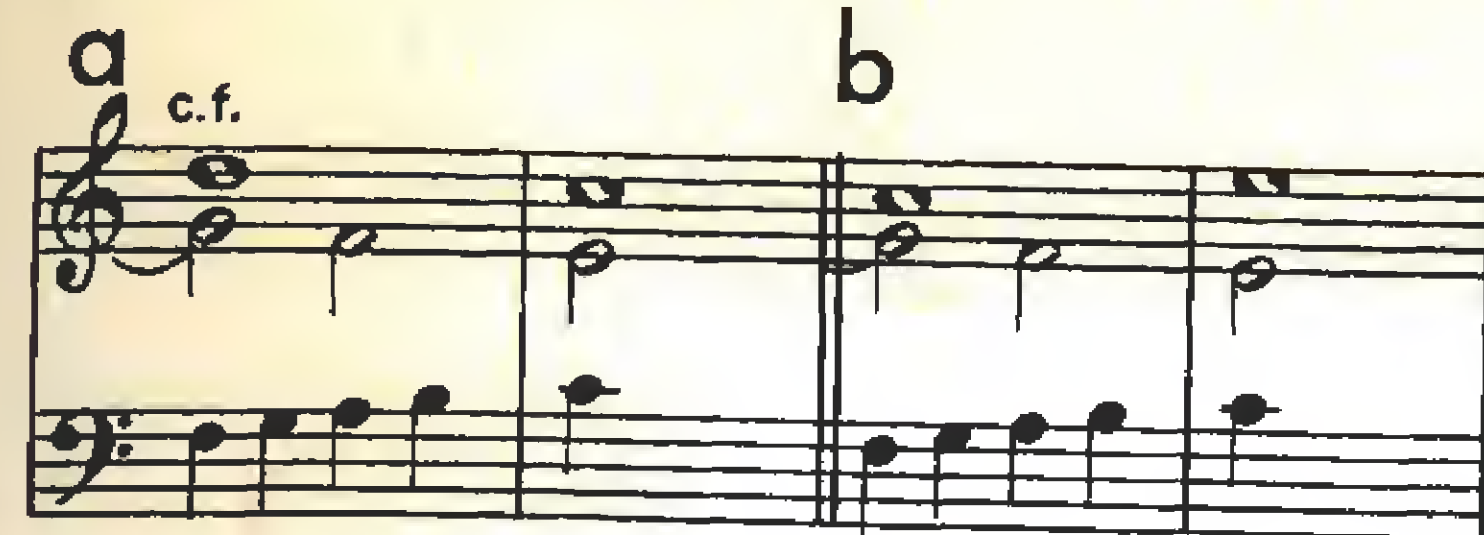
92



93



94



95

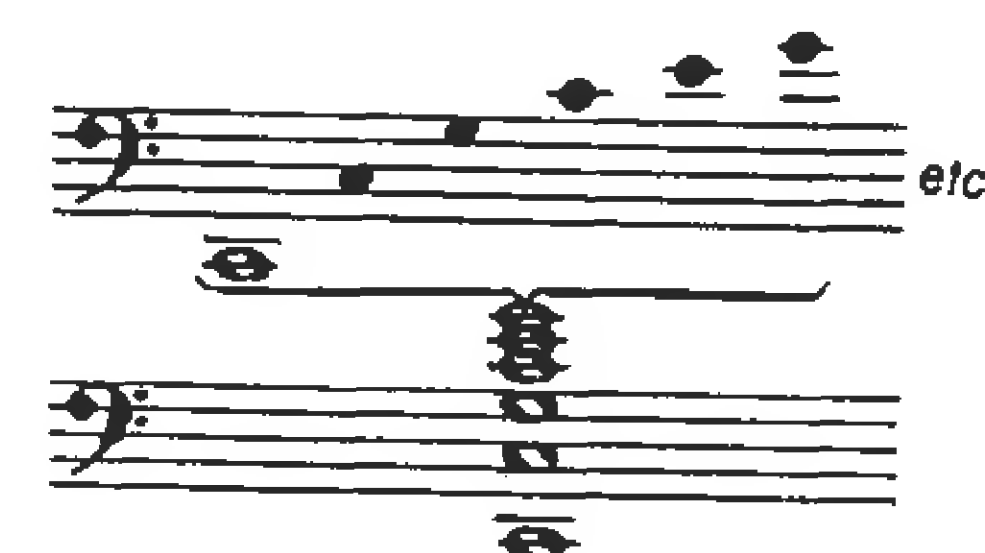


## Part II Chapter Four

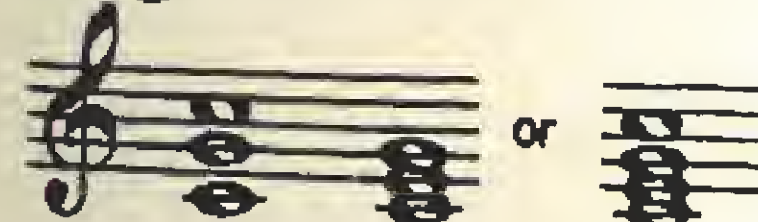
96



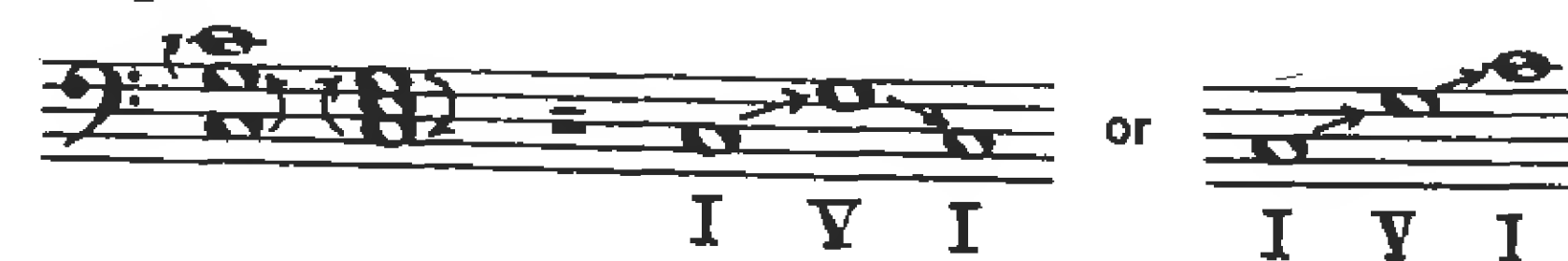
97



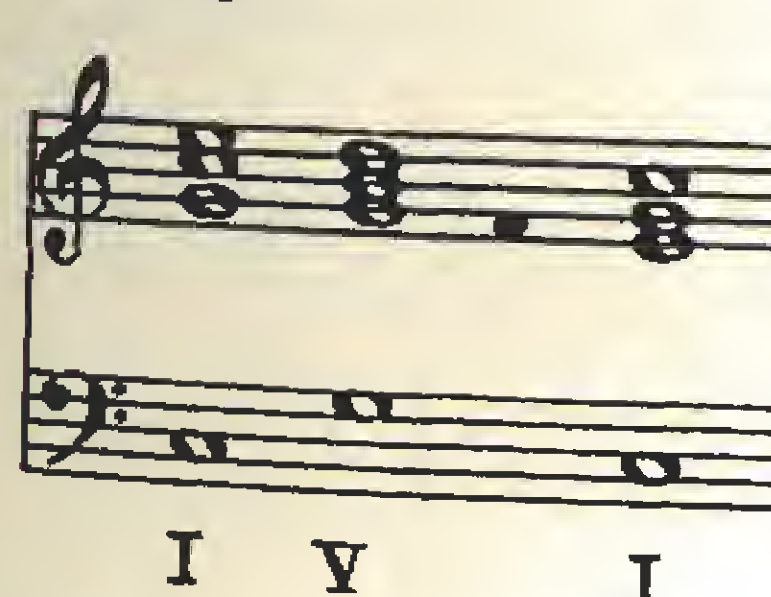
98



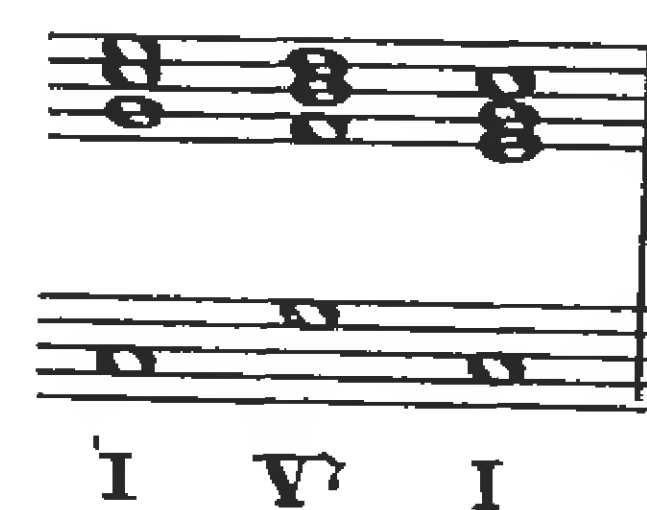
99



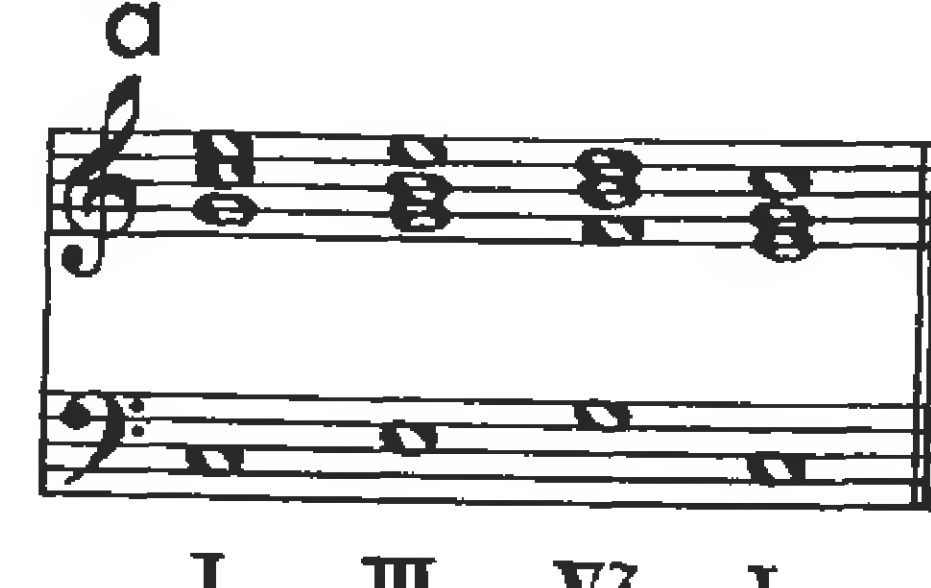
100



becomes



101

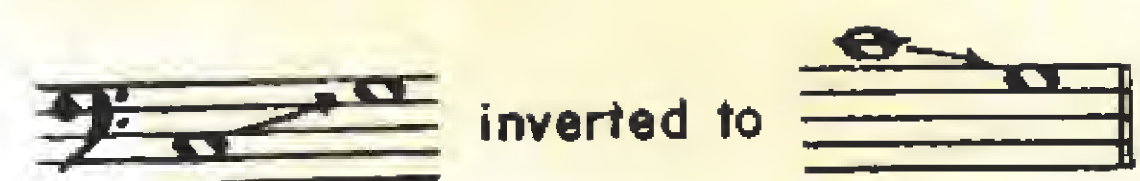


102

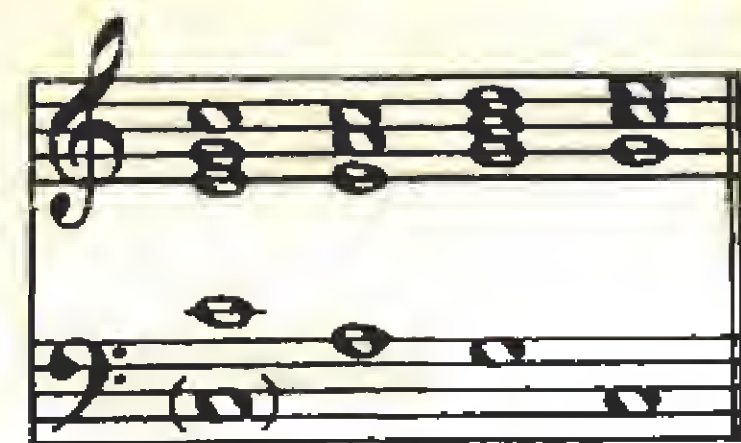




103

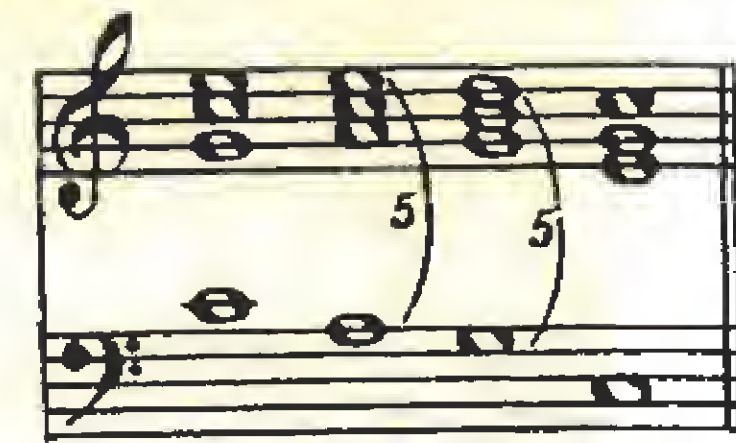


104



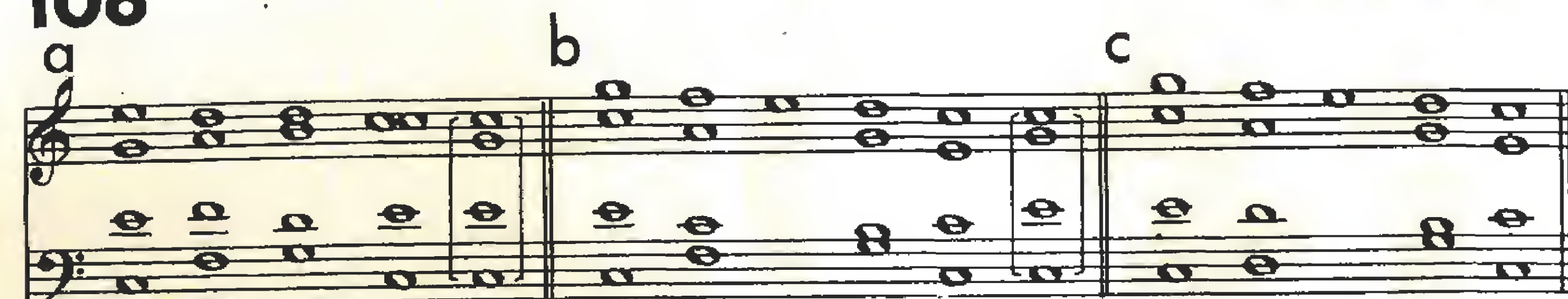
I VI V I

105



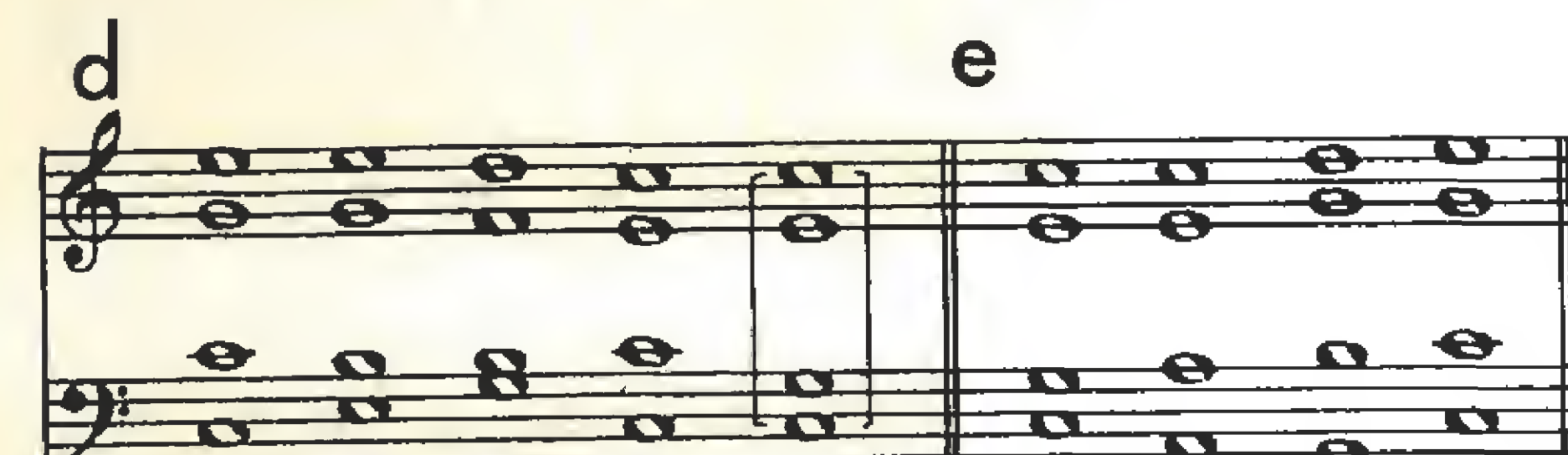
I VI V I

106

I II<sup>6</sup> V I

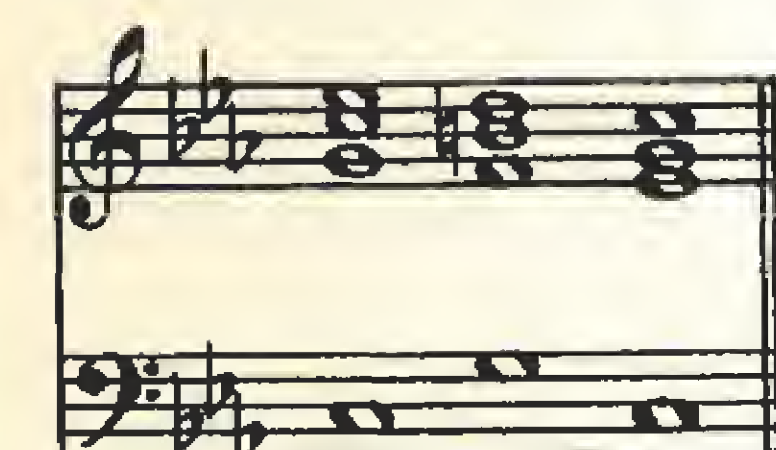
I IV V I

I II V I

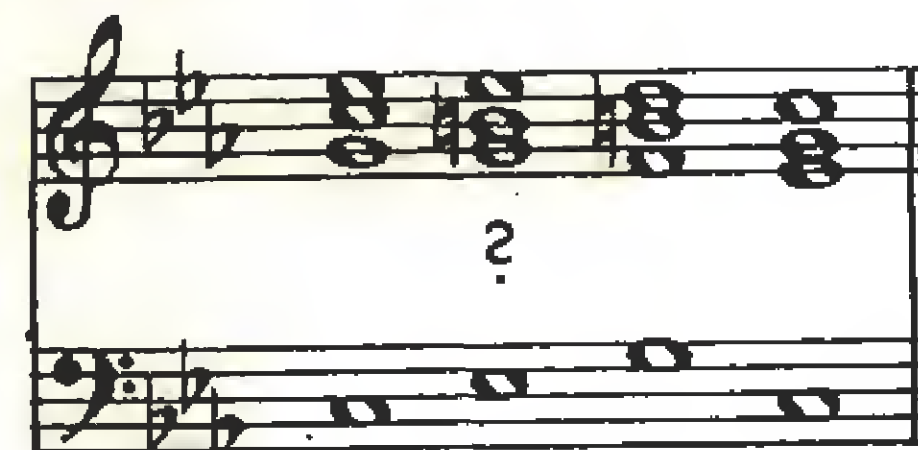
I III V<sup>7</sup> I

I VI V I

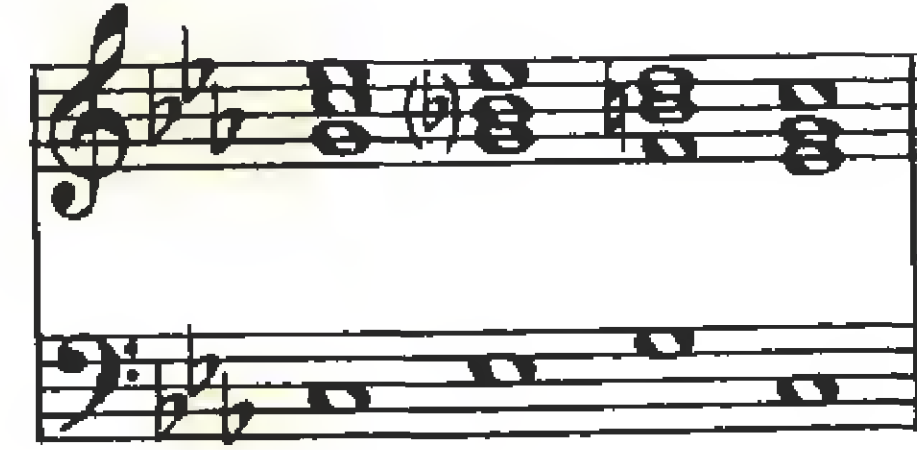
107

I V<sup>7</sup> I

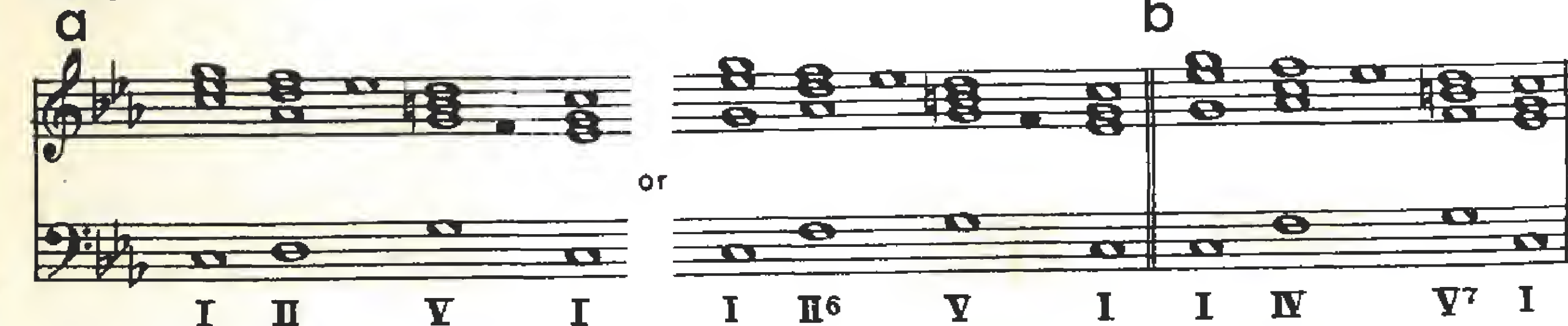
108

I III V<sup>7</sup> I

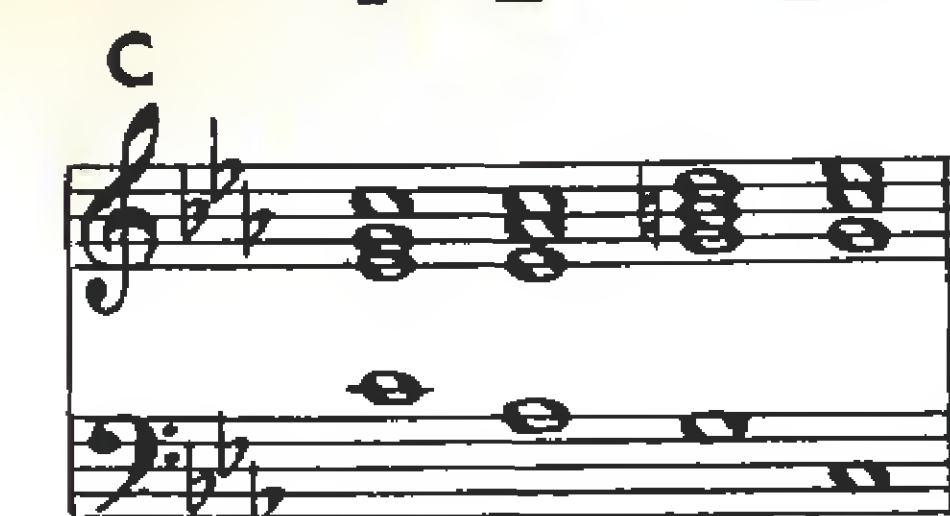
109

I III V<sup>7</sup> I

110



I II V I

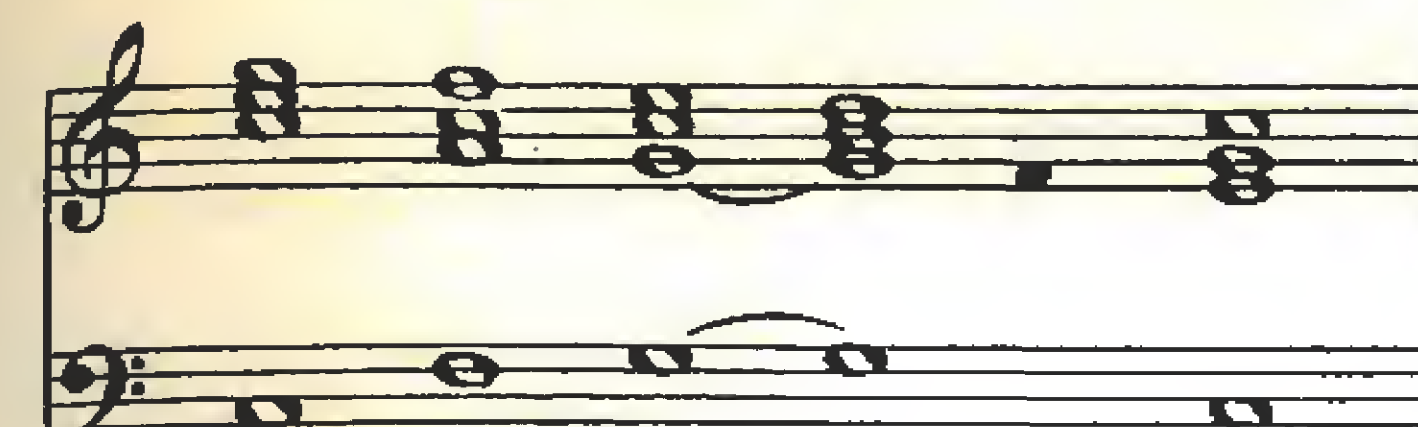
I II<sup>6</sup> V II IV V<sup>7</sup> I

I VI V I

111

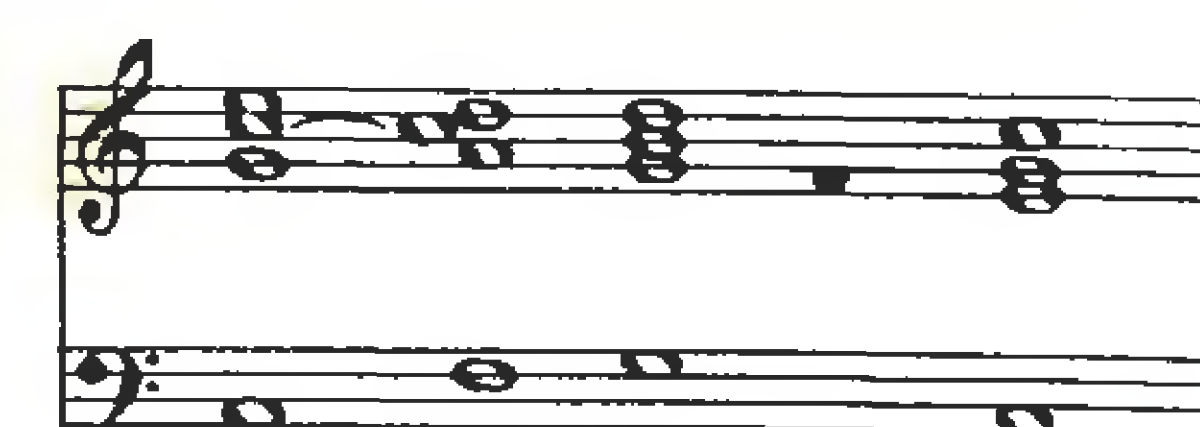
I IV<sup>7</sup> V I I III<sup>#</sup> V I

112

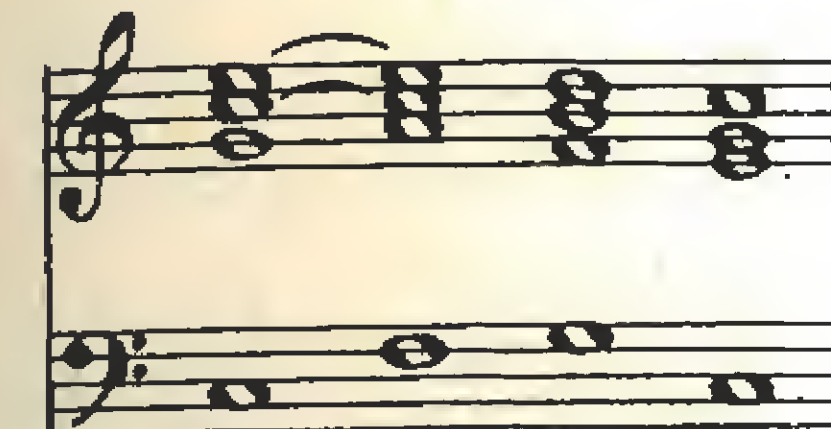
I IV V<sup>7</sup> I

I

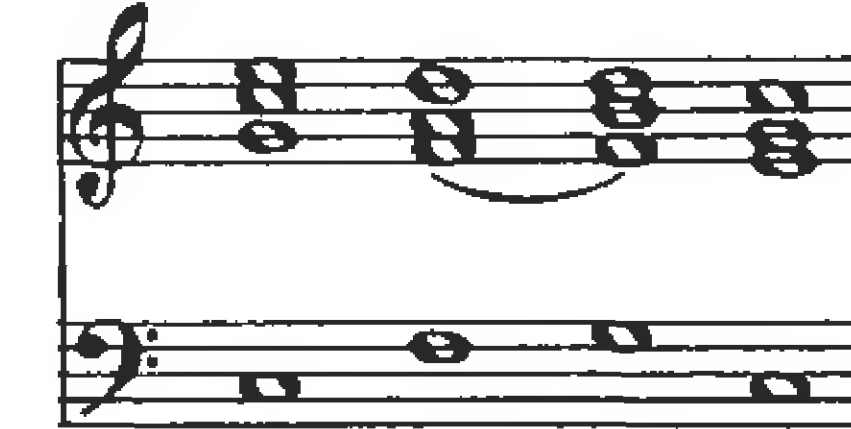
113

I II<sup>6</sup> V I

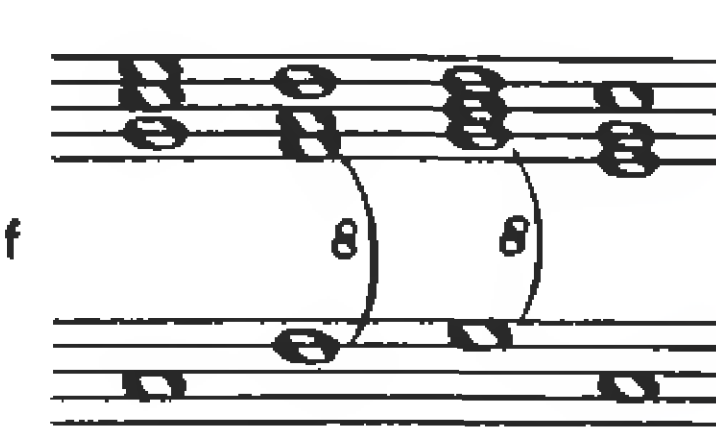
114

I IV<sup>7</sup> V<sup>7</sup> I

115

I II<sup>6</sup> V<sup>7</sup> I

instead of

I II<sup>6</sup> V I

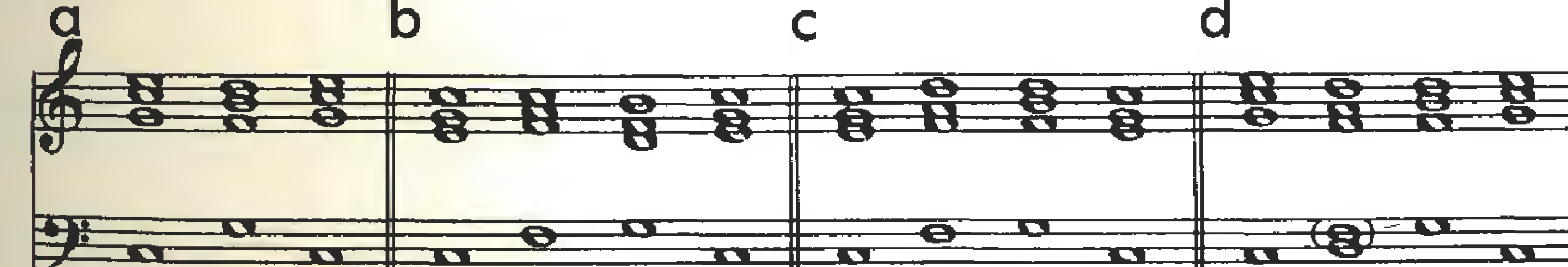
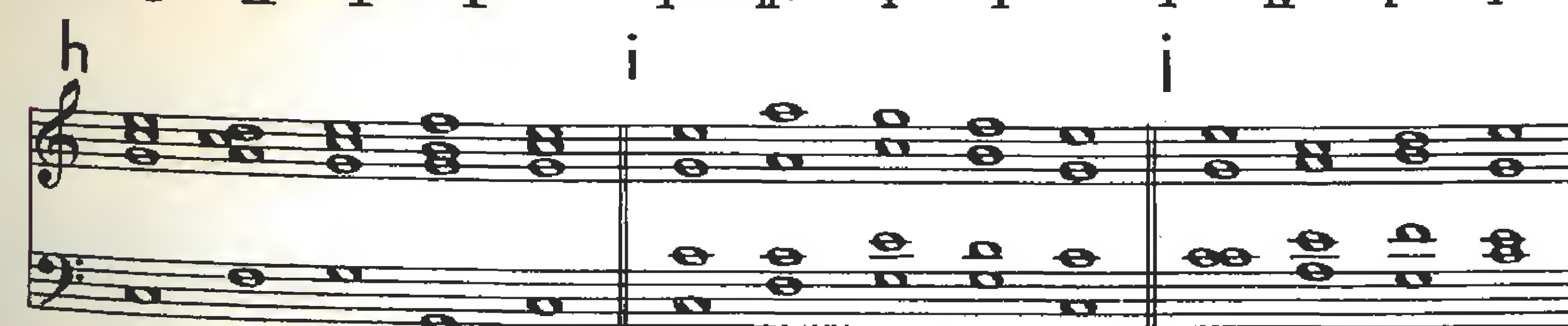
116

I IV V<sup>7</sup> I II<sup>6</sup> V<sup>7</sup> I

or

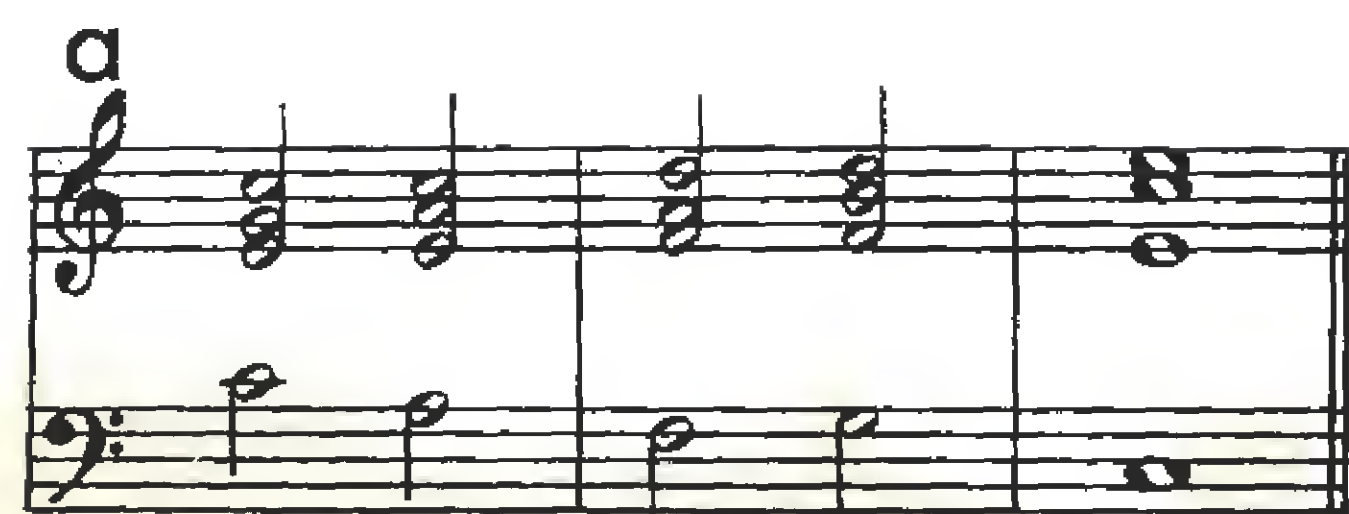
I V<sup>7</sup> I II<sup>6</sup> V<sup>7</sup> I

117

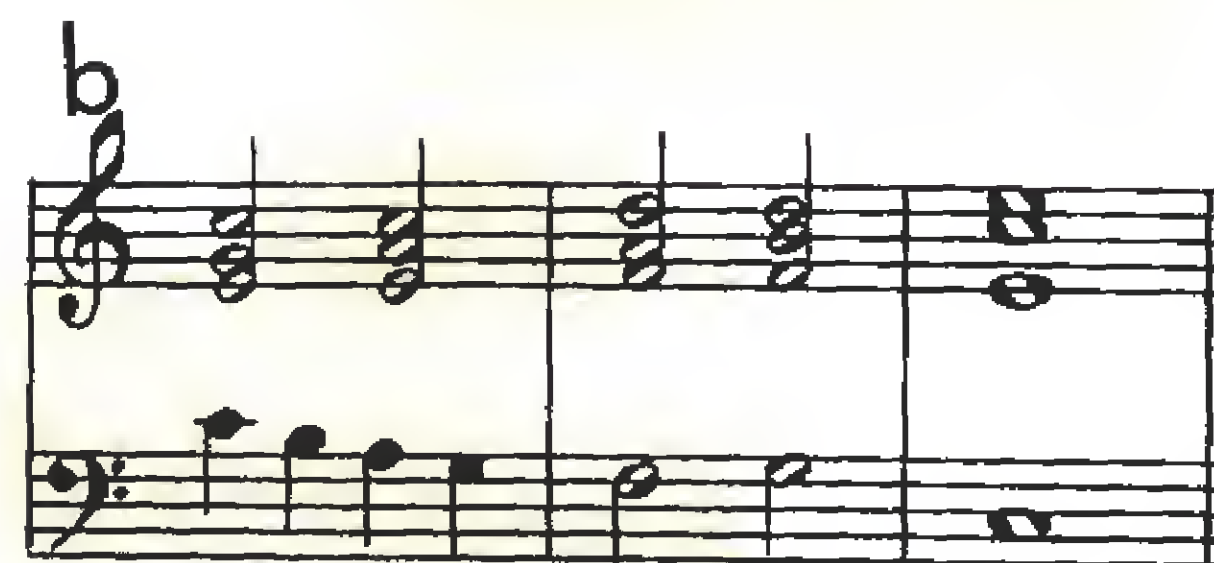
I V<sup>7</sup> II IV V<sup>7</sup> II II<sup>6</sup> V<sup>7</sup> II II<sup>6</sup> V<sup>7</sup> II IV V<sup>7</sup> II II<sup>6</sup> V<sup>7</sup> II IV V<sup>7</sup> II II<sup>6</sup> V<sup>7</sup> II IV V<sup>7</sup> II VI V<sup>7</sup> I



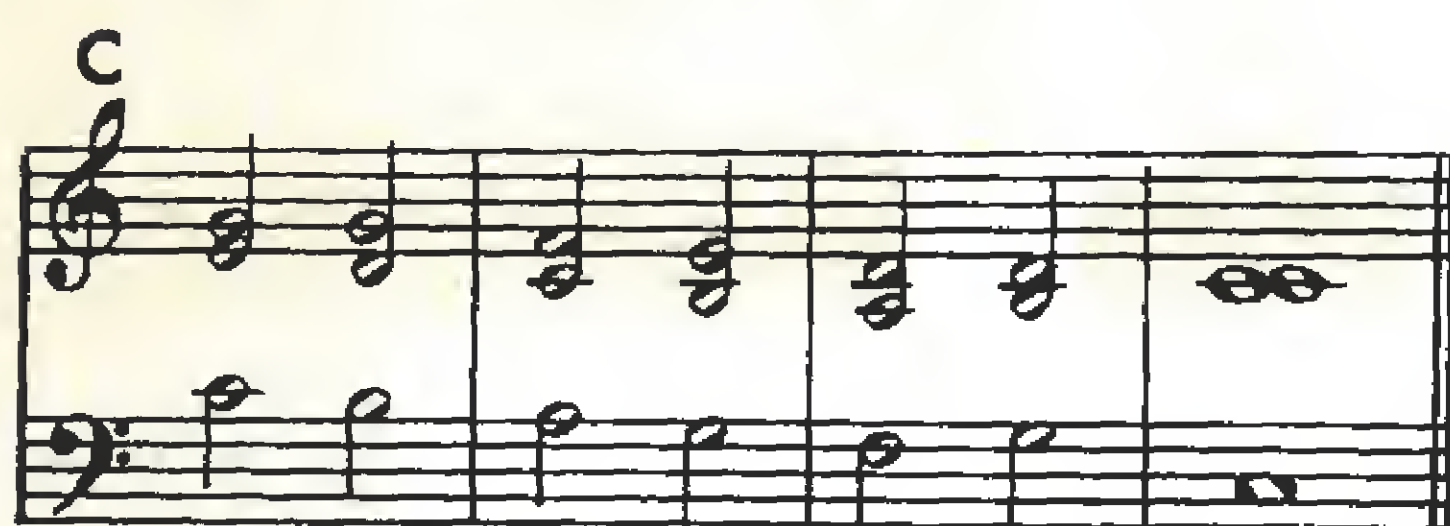
118



I → II<sup>6</sup> V<sup>7</sup> I



I → II<sup>6</sup> V<sup>7</sup> I



I → II<sup>6</sup> V I

119 BACH Chorale (No. 337)



I → II<sup>6</sup> V<sup>7</sup> I

120 BACH Chorale (No. 88)



I → II<sup>6</sup> V I

from



I → II<sup>6</sup> V<sup>7</sup> I

121



I → II V<sup>7</sup> I



I → II V<sup>7</sup> I

122 BACH Chorale (No. 348)



I → II V I

123

BACH Chorale (No. 246)



I → II<sup>6</sup> V I



I → II<sup>6</sup> V I

124



I → V<sup>7</sup> I



125

I —————→ II V<sup>7</sup> I

instead of:

I —————→ II V<sup>7</sup> I

126

I —————→ II V I

instead of:

I —————→ II V I

127

I —————→ II<sup>7</sup> V I

127 cont'd

I —————→ II<sup>6</sup> or II<sup>6</sup> V I

128

I → II V I

I II V<sup>7</sup> I

129

I II V<sup>7</sup> I

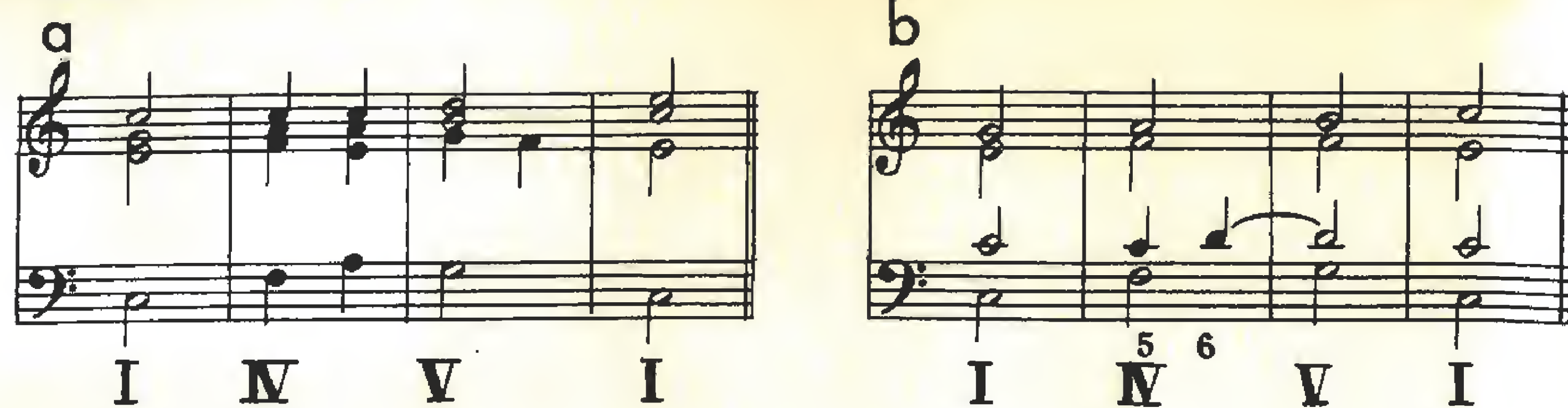
I II V I

I —————→ V I

I —————→ V I

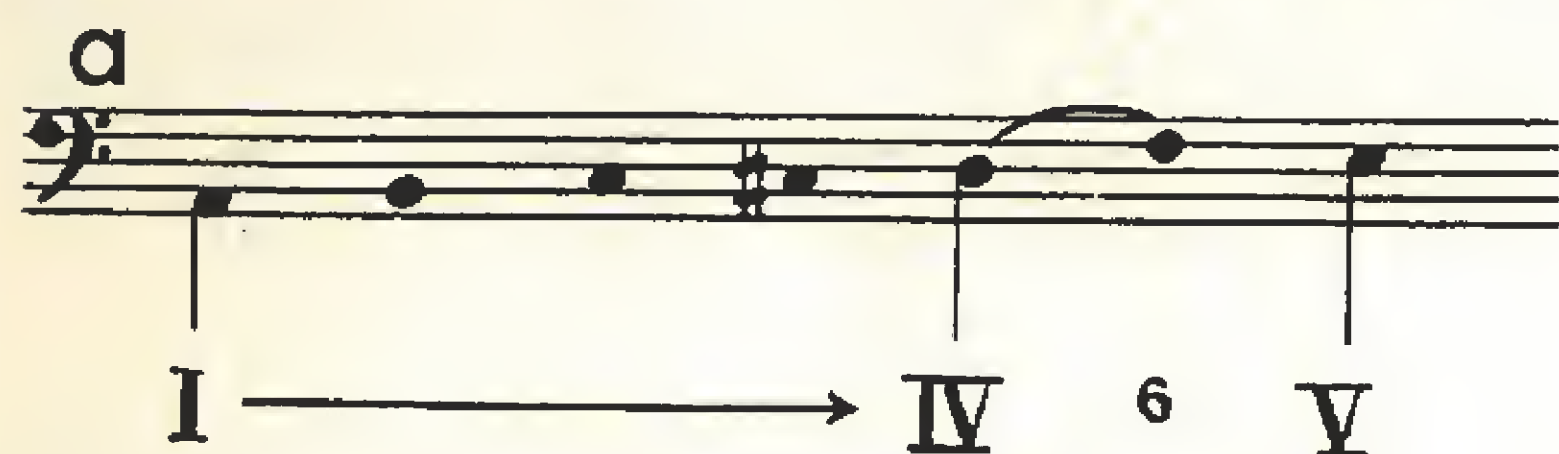


130



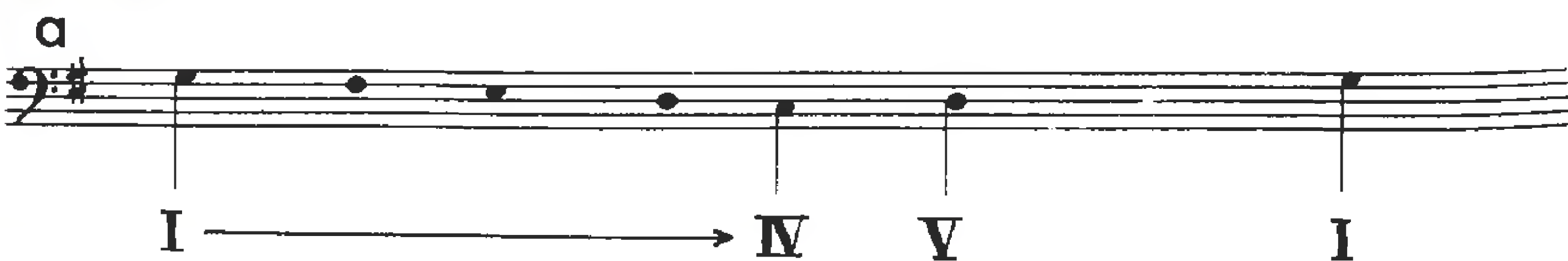
131

## CHOPIN Waltz, Op 34, No. 2



132

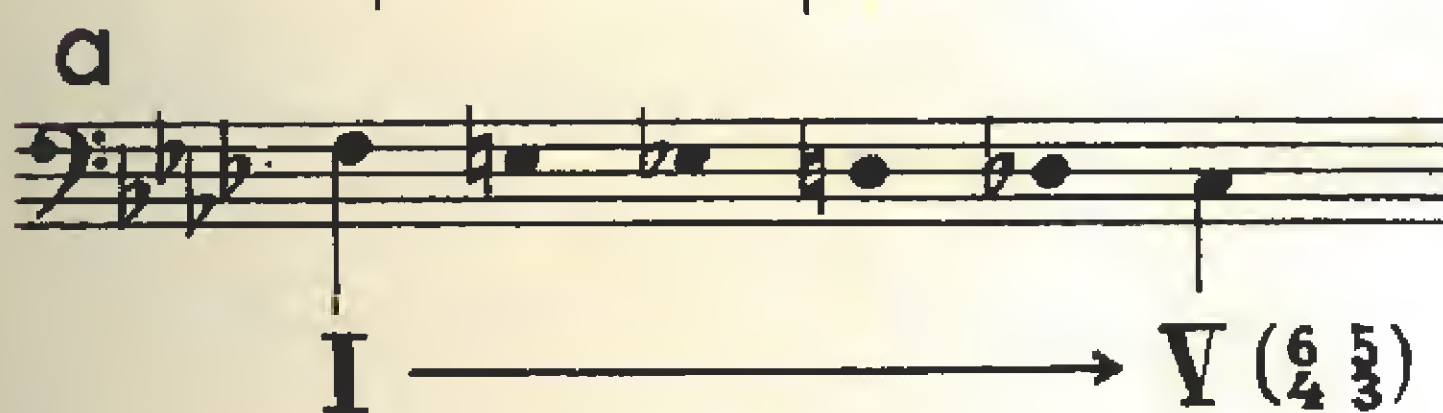
## BACH Gavotte (French Suite No. 5)



133

## BRAHMS Piano Sonata, F minor, Op 5

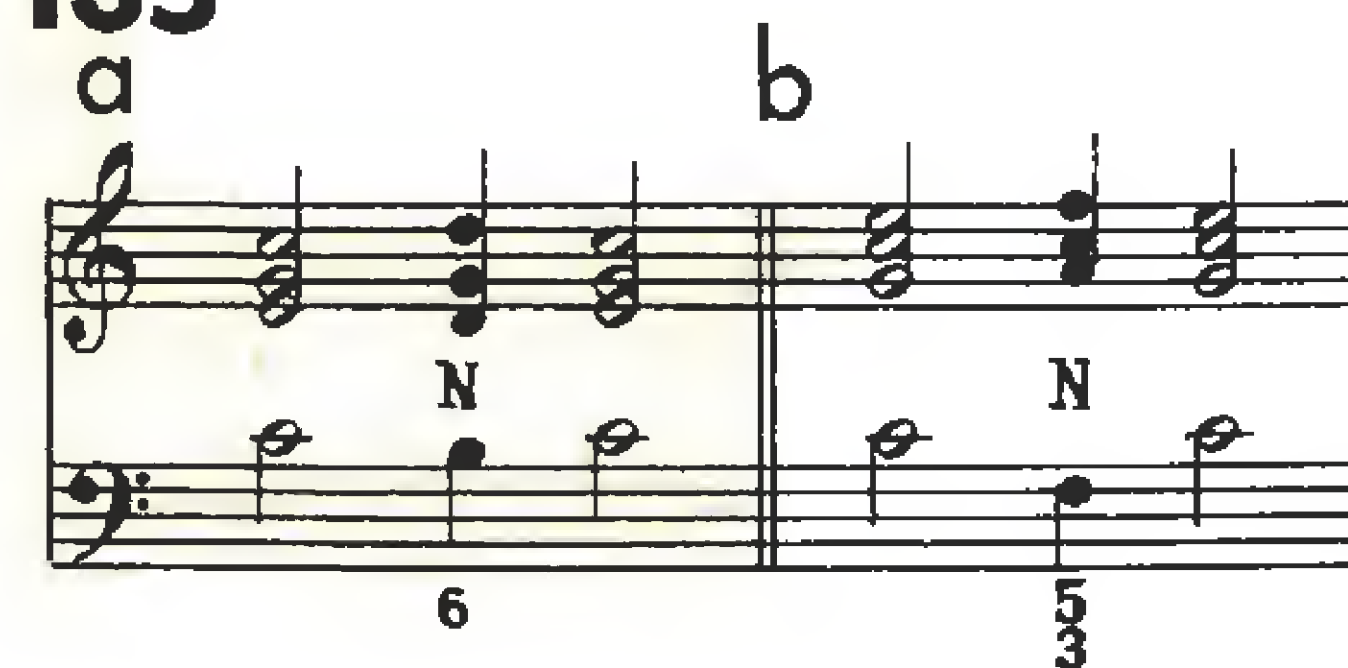
Allegro maestoso



134



135

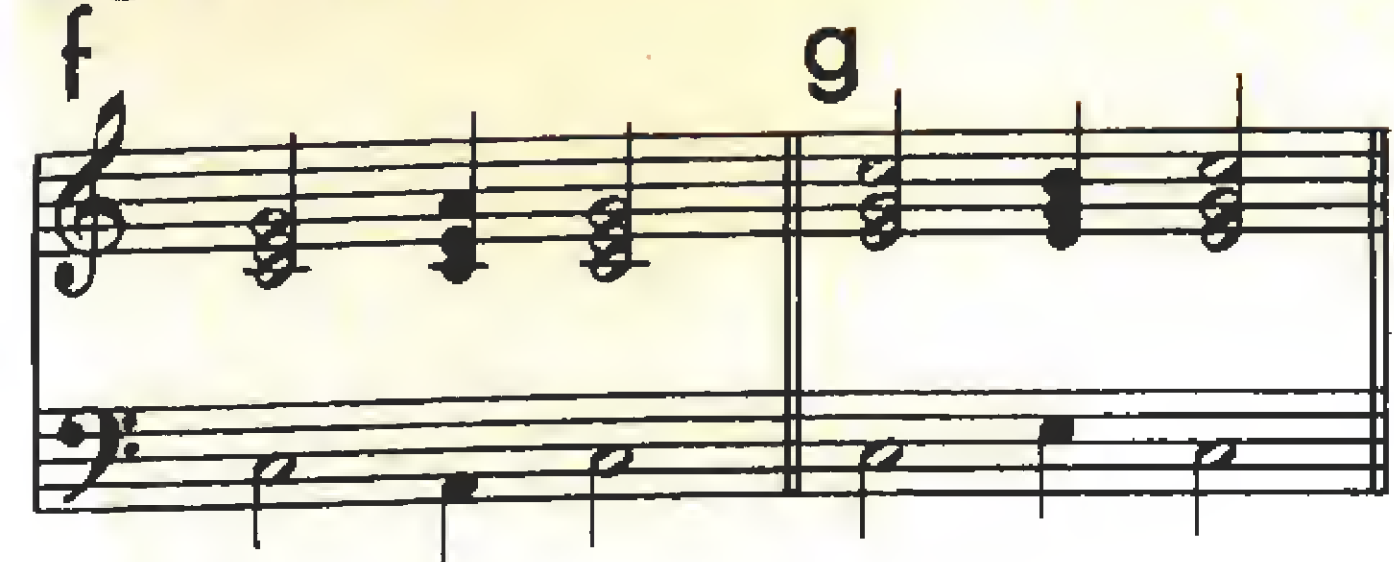


136





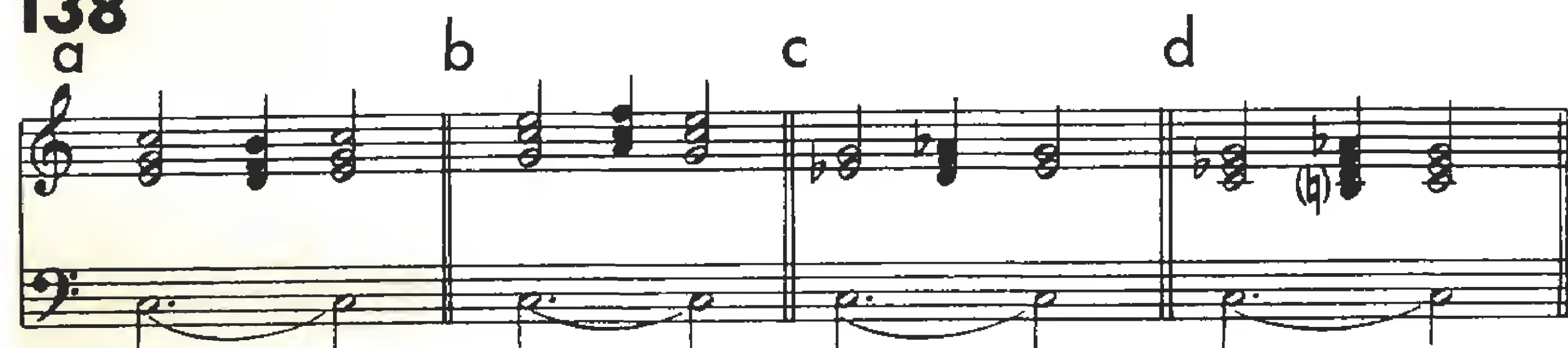
136 cont'd



137



138



139



140 BACH Chorale (No. 330)



141 SCHUBERT Waltz, Op 50, No. 1



142 CHOPIN Waltz, E Major (Posth.)

Tempo di valse



143 MOZART Piano Sonata, C Major, K. 545



144 SCHUBERT Ländler Op 67 No. 5



145 BACH Chorale (No. 346)

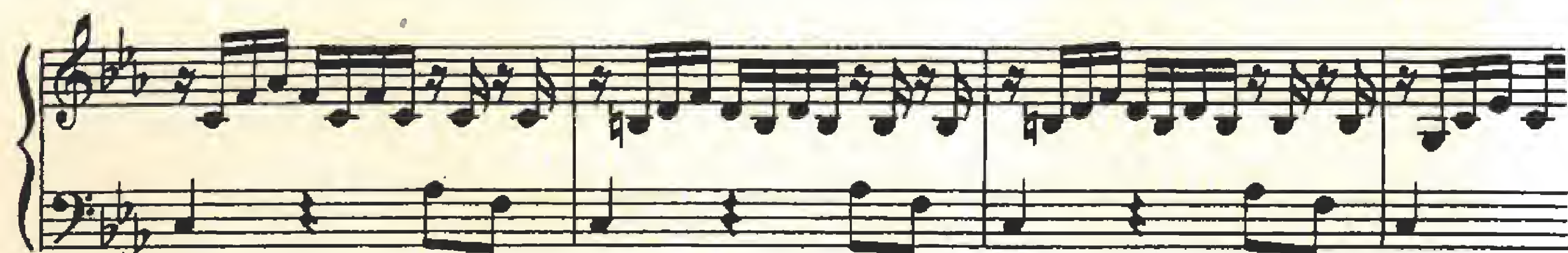


146

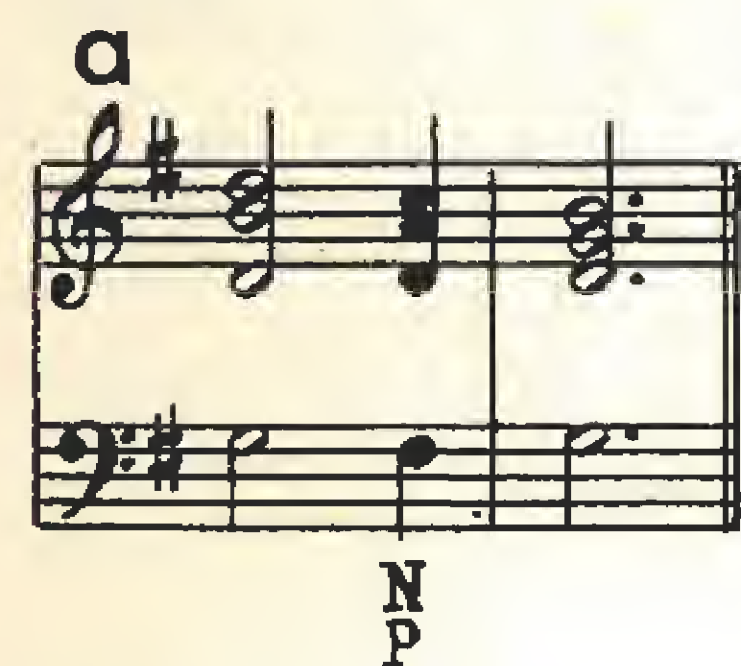




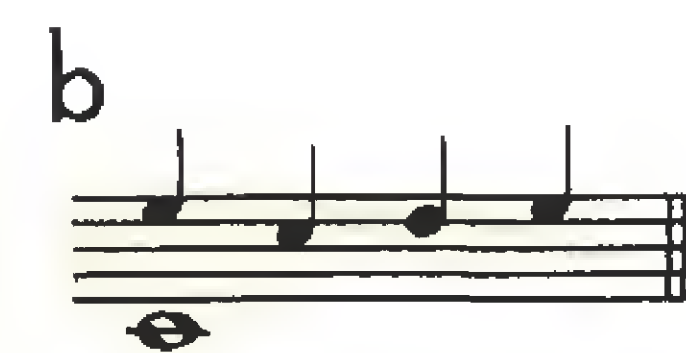
**147** BACH Little Prelude, C minor



**148**



**149**



**150**



**151**



**152** BACH Prelude No. 1 (Well-Tempered Clavier, Bk I)



**153**





**154** C. P. E. BACH Minuetto

**155** CHOPIN Waltz, Op 69, No. 2

Moderato

**156** JOSQUIN Missa: Pange lingua

[From DAS CHORWERK, Vol. 1]

**157**

**158** BACH Prelude No. 6 (Well-Tempered Clavier, Bk I)

**159**

**160** BACH Chorale (No. 11)



160 cont'd

a

I

161

a b c

d e

f g

162 BACH Chorale (No. 366)

163 BACH Chorale (No. 367)

164

a b

I II V<sup>7</sup> I

(II<sup>6</sup>)

versus

I

165

a b

I IV V I

166

becomes

becomes

167

a b c

d e f

g h

or



# 168 BACH Chorale (No. 24)



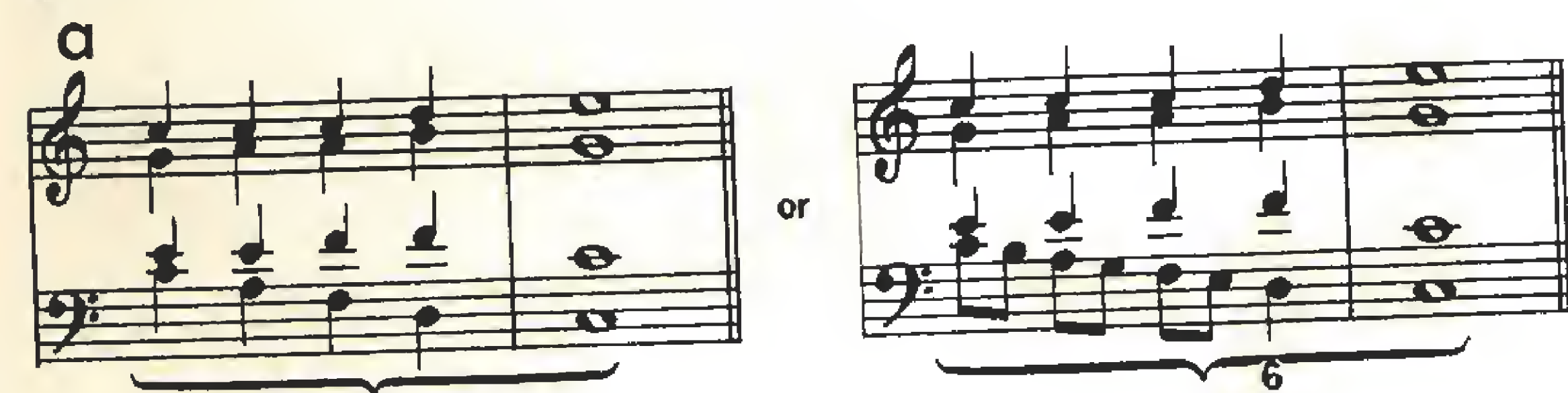
# 169 BACH Prelude No. 2 (Well-Tempered Clavier, Bk II)



# 170 BACH Little Prelude, F Major



171



171 cont'd



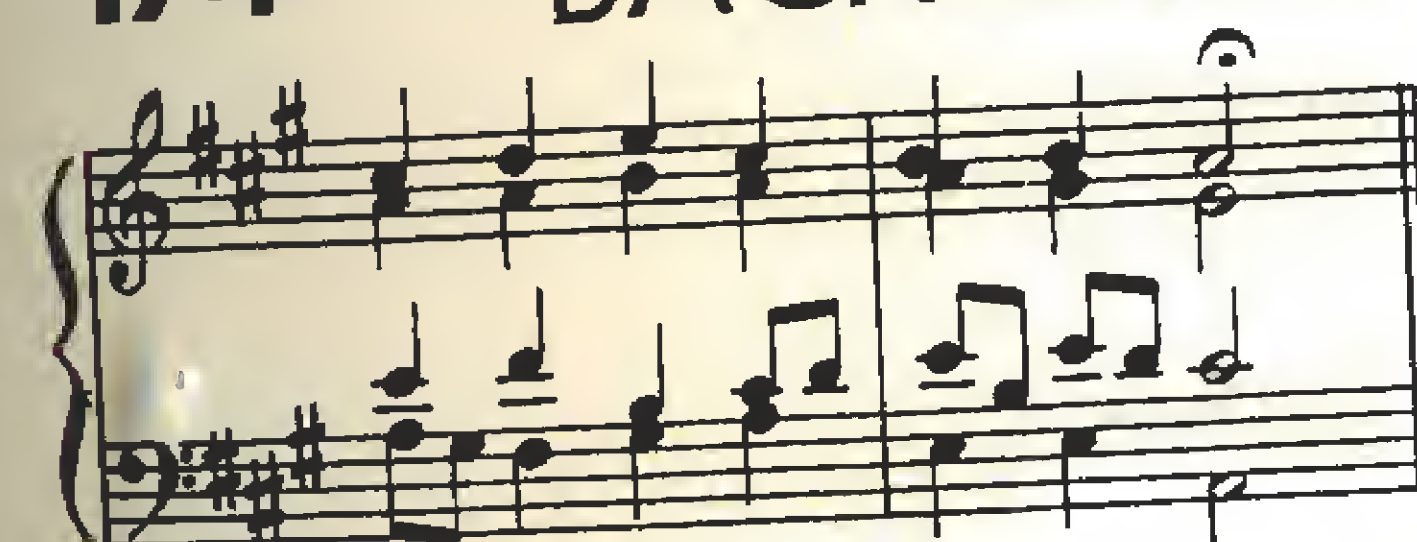
172



173



# 174 BACH Chorale (No. 233)



I V I

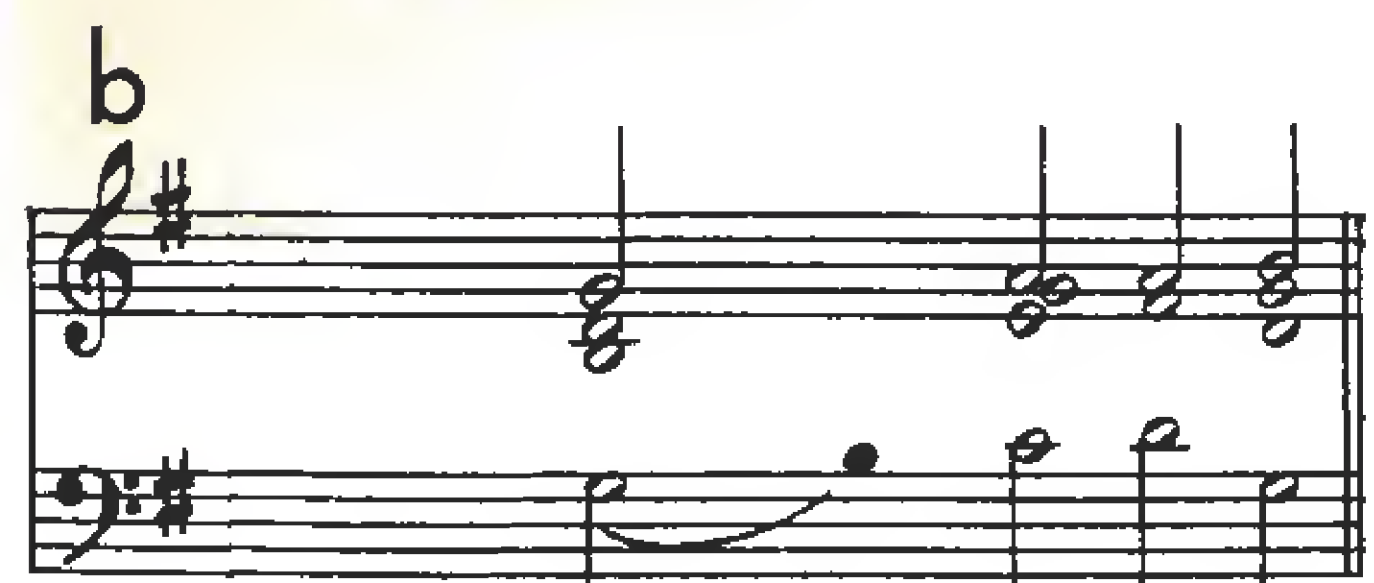
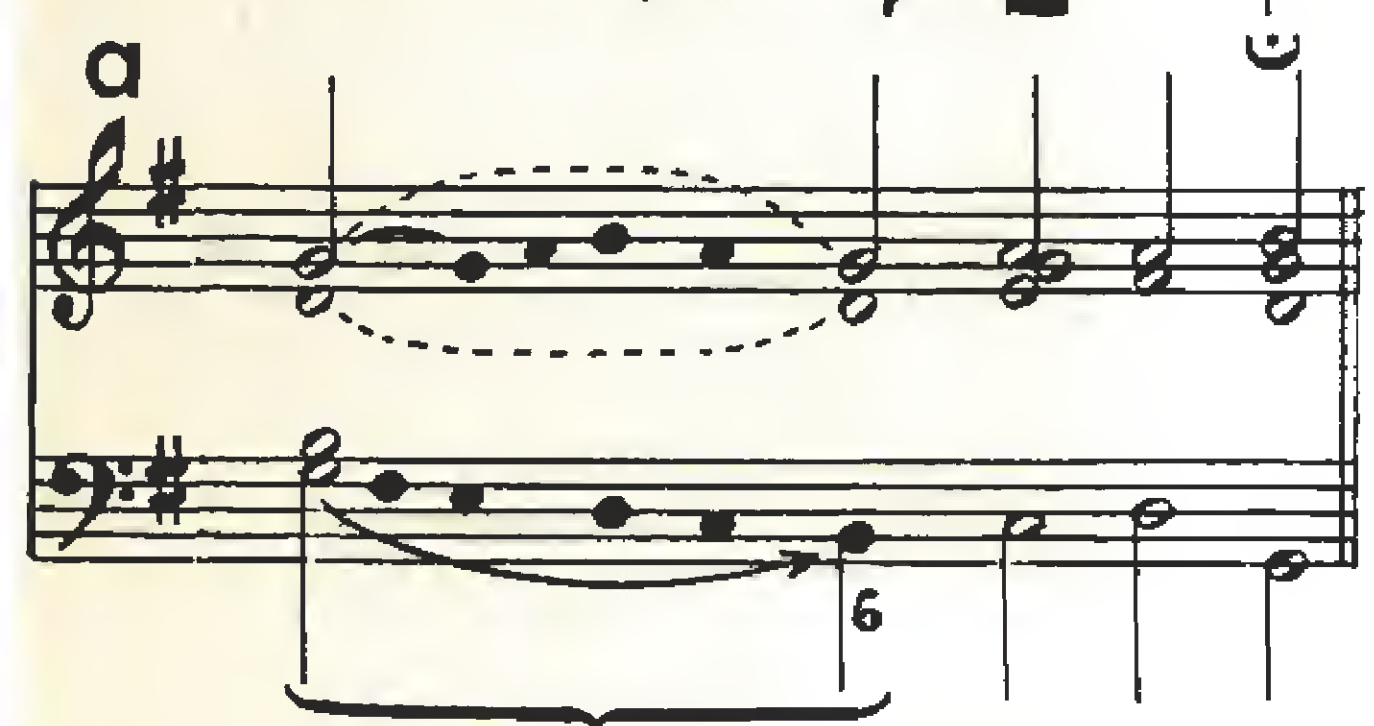


# 175 BACH Chorale (No. 367)



I II<sup>6</sup> V I

# 176 BACH Chorale (No. 362)

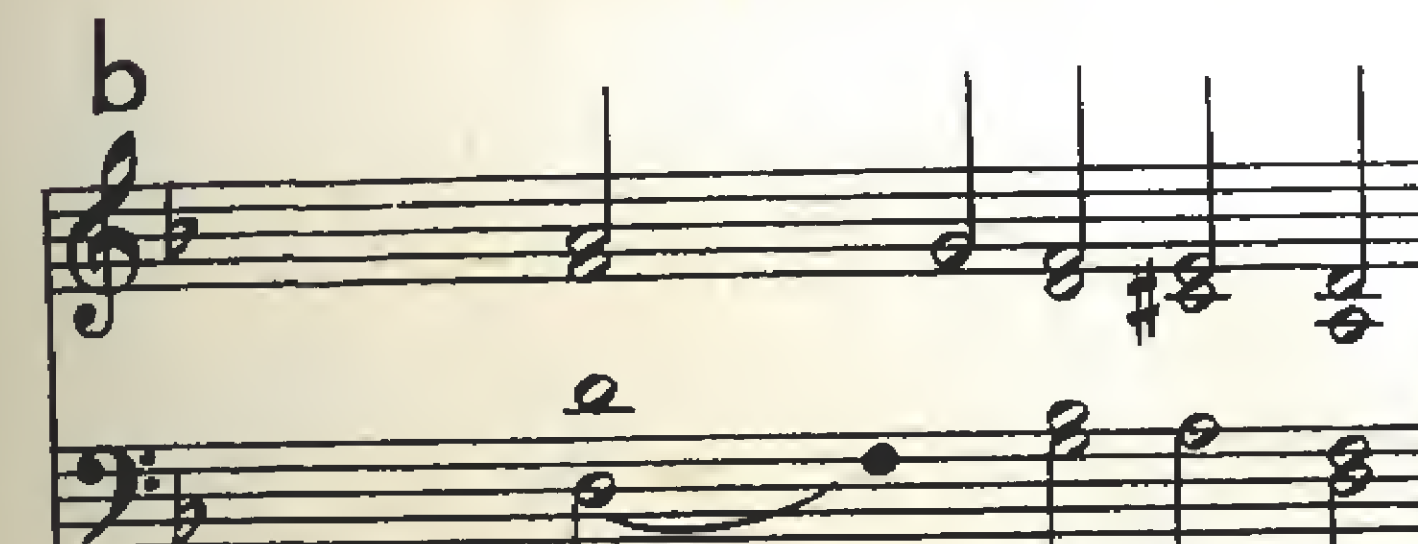


I II<sup>6</sup> V I

# 177 BACH Chorale (Peters No. 110)

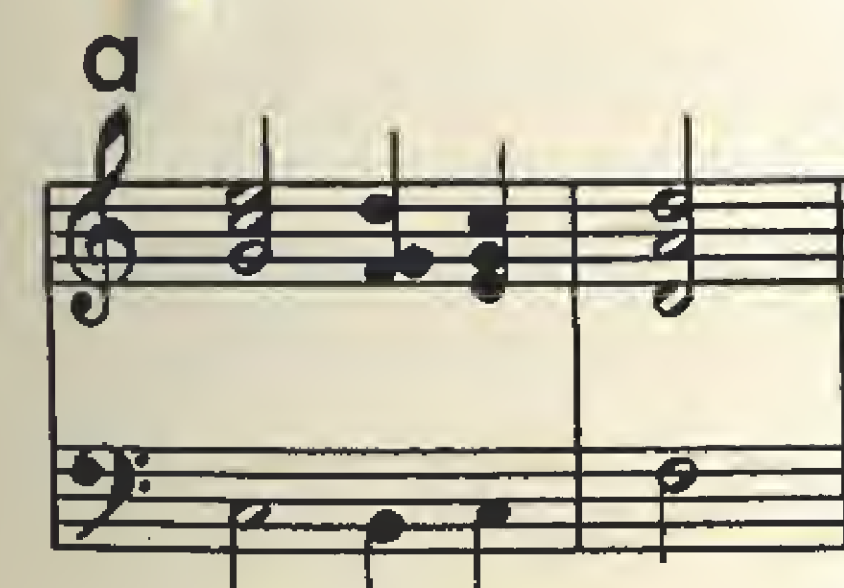


I IV<sup>7</sup> V I



I IV<sup>7</sup> V I

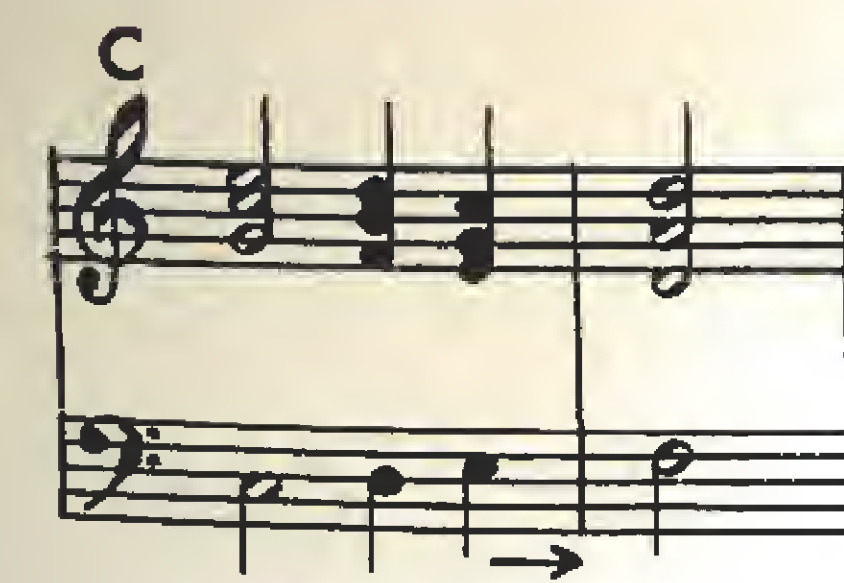
# 178



I II<sup>6</sup>



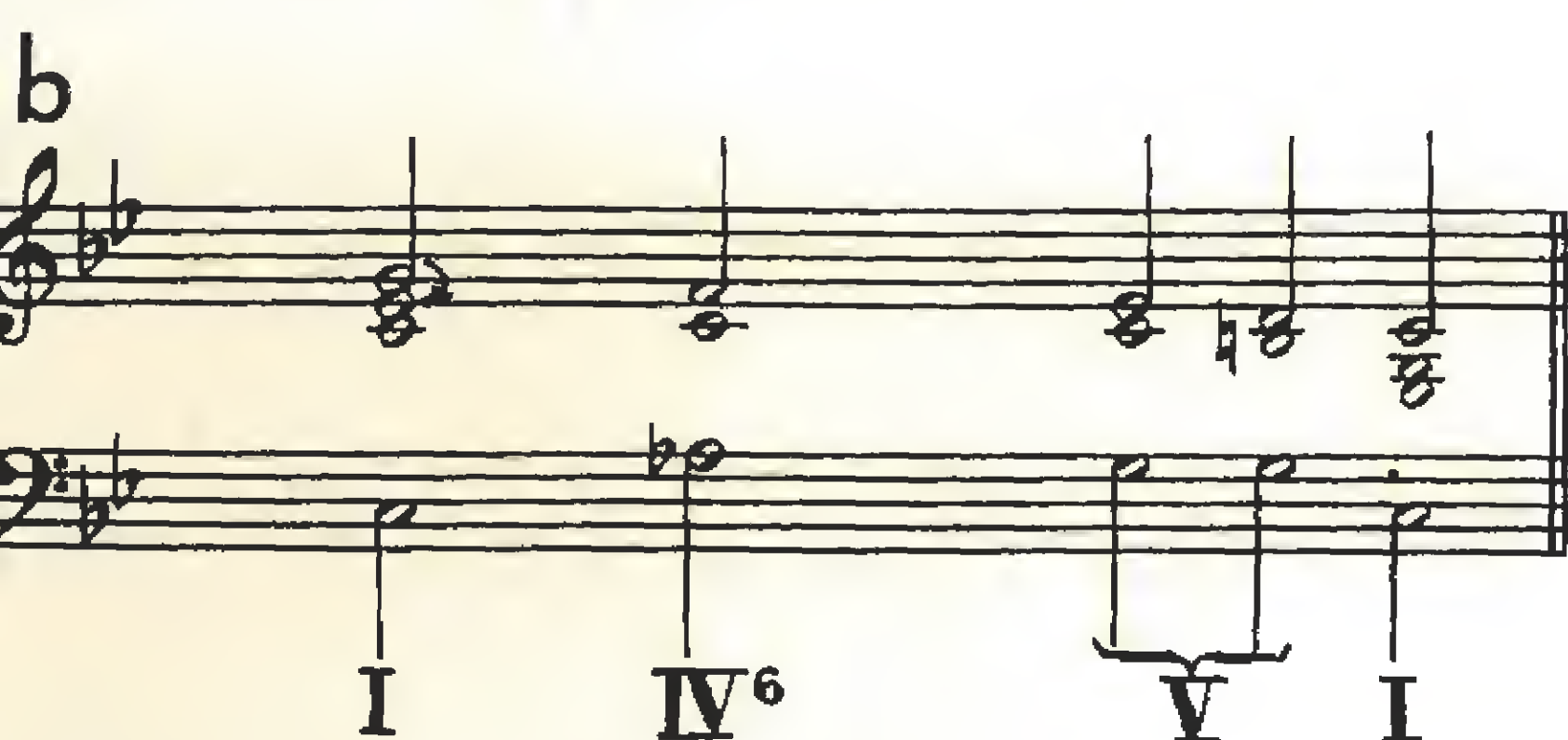
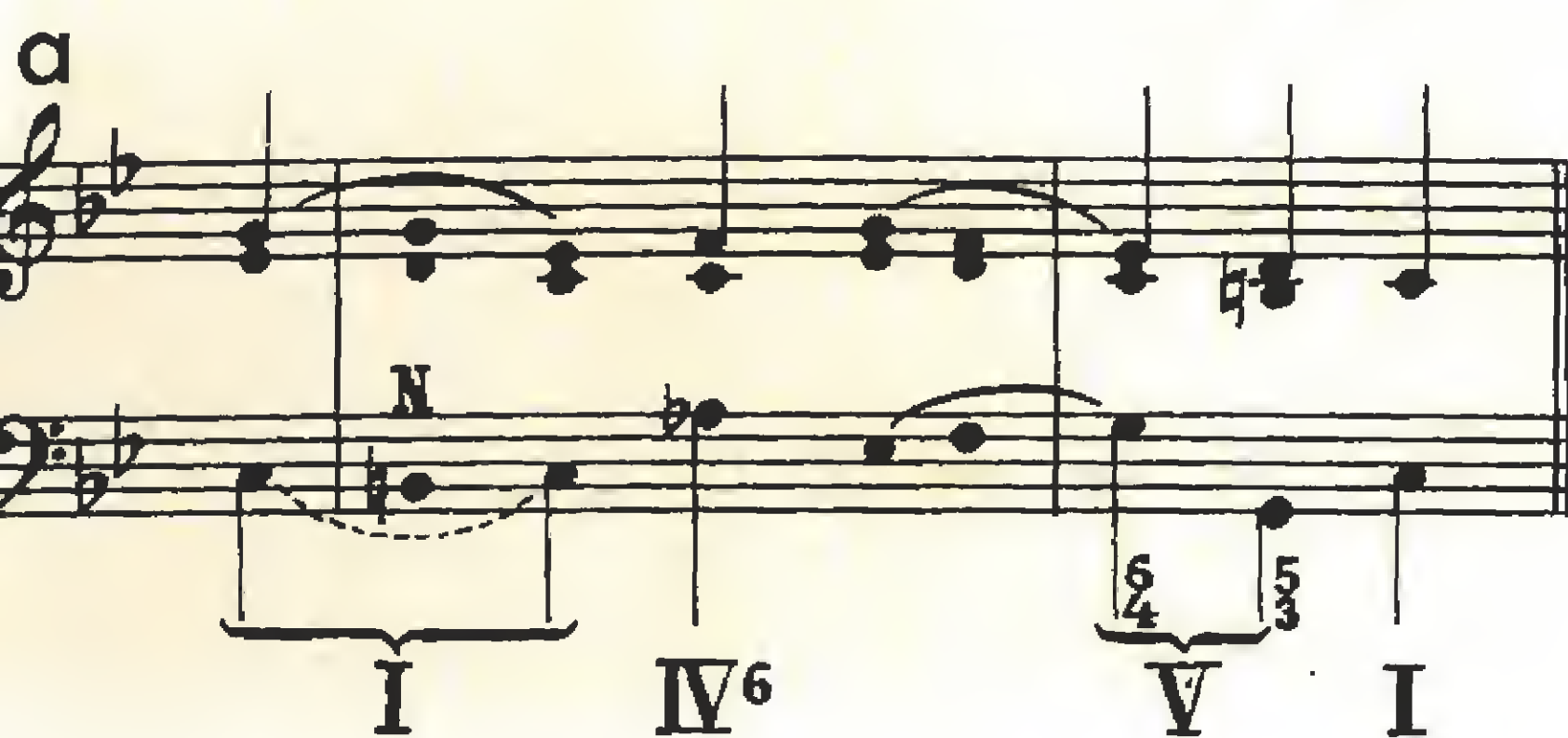
I II



I II<sup>6</sup>



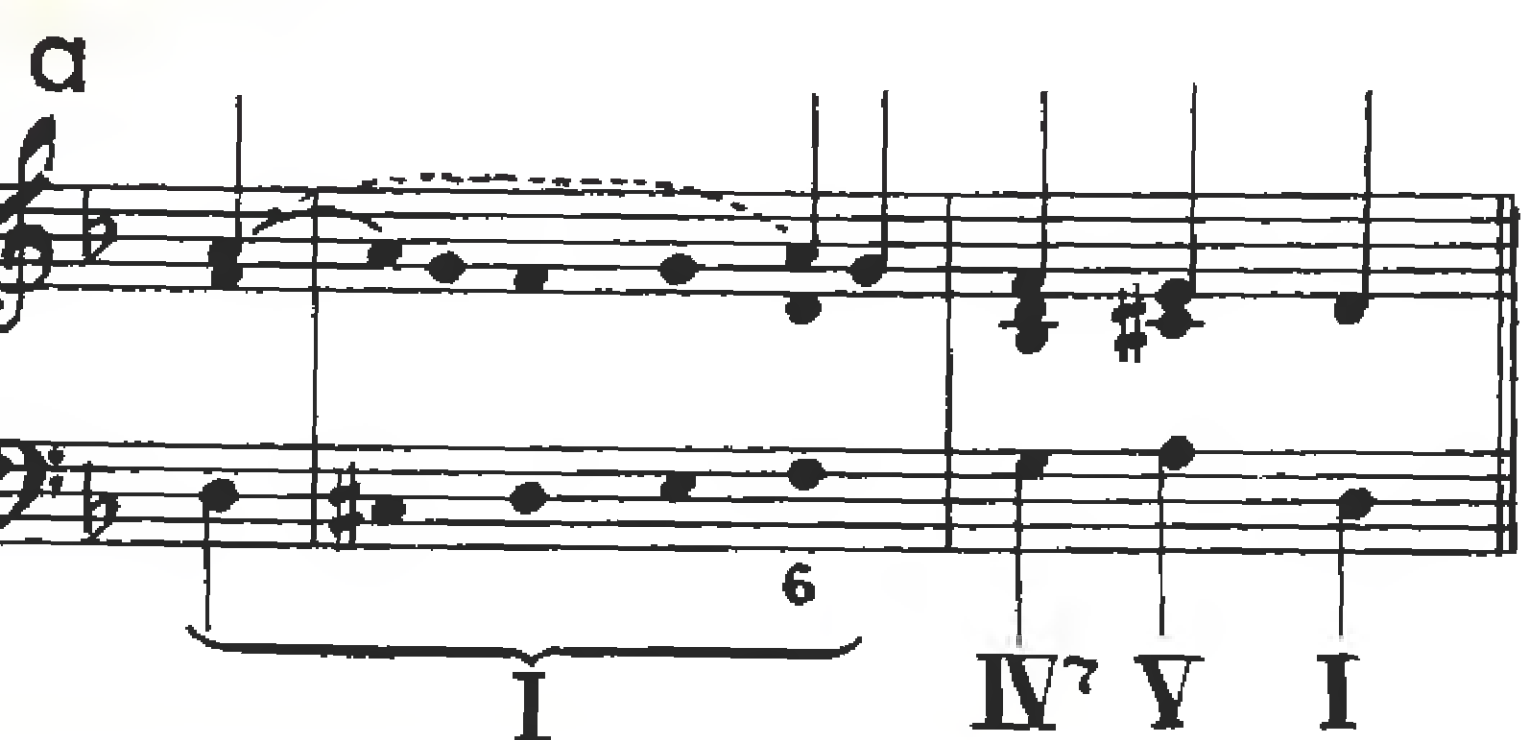
# 79 BACH Chorale (No. 110)



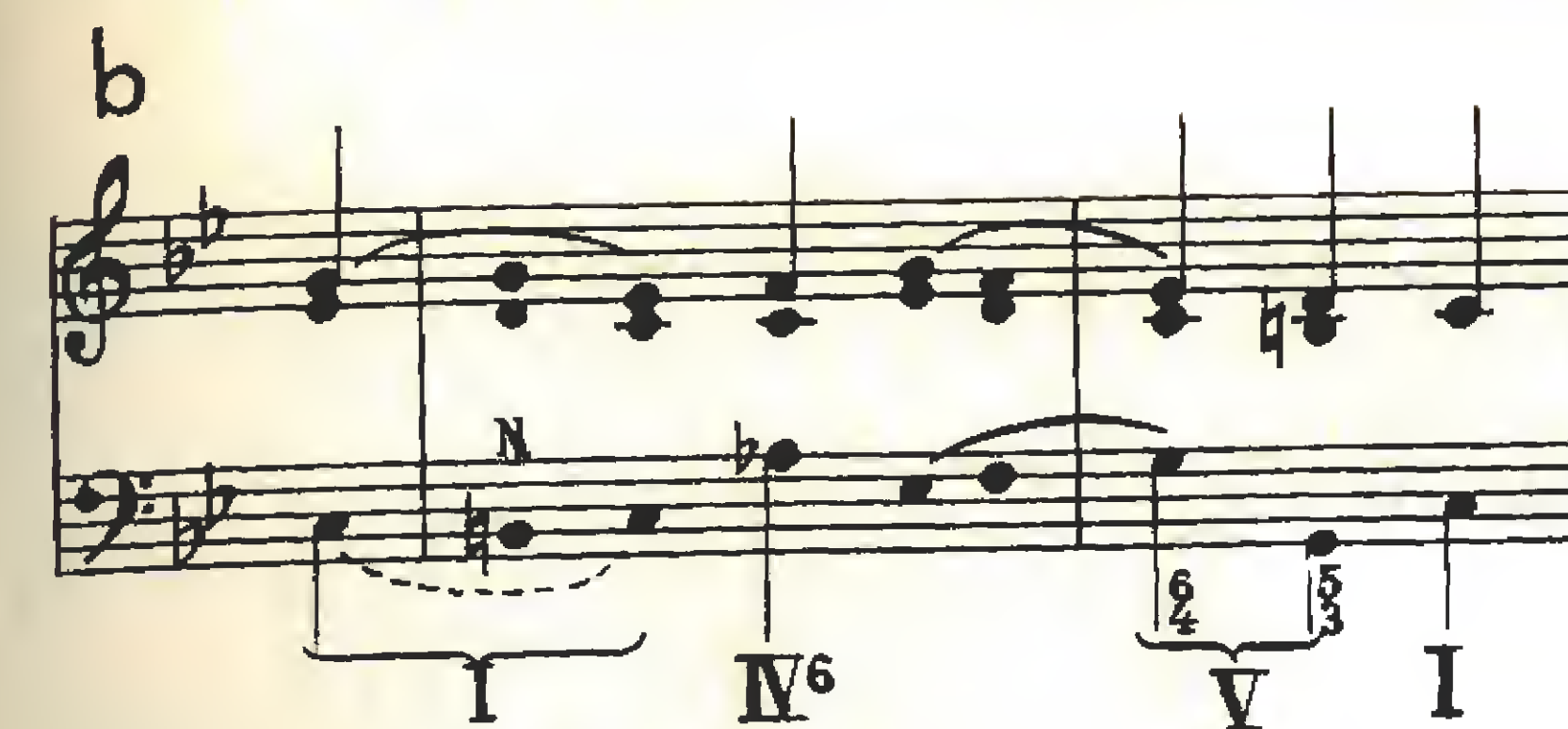
80



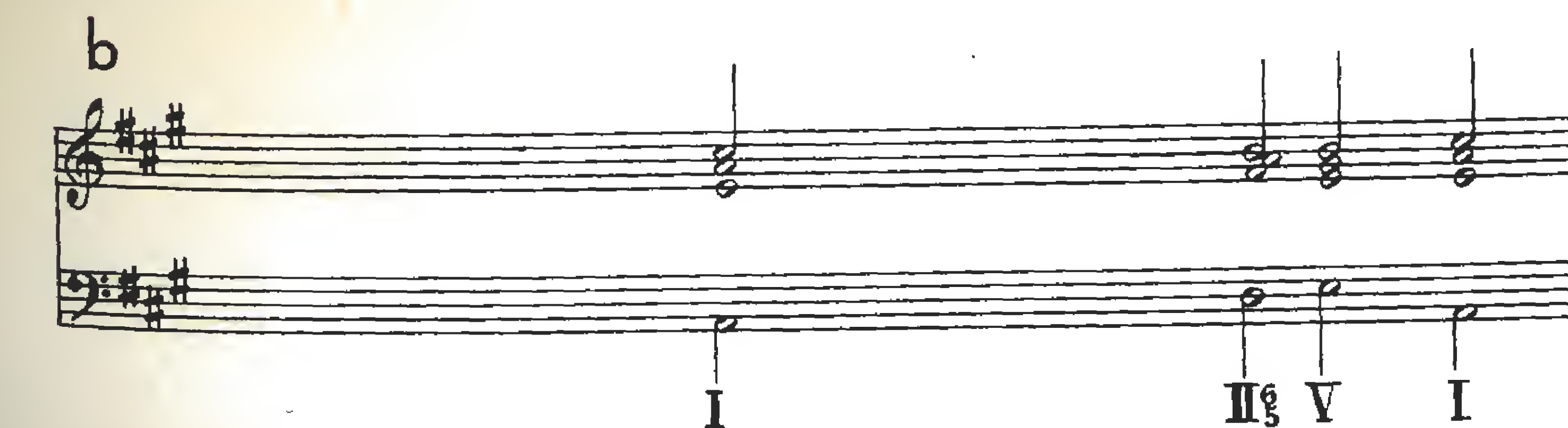
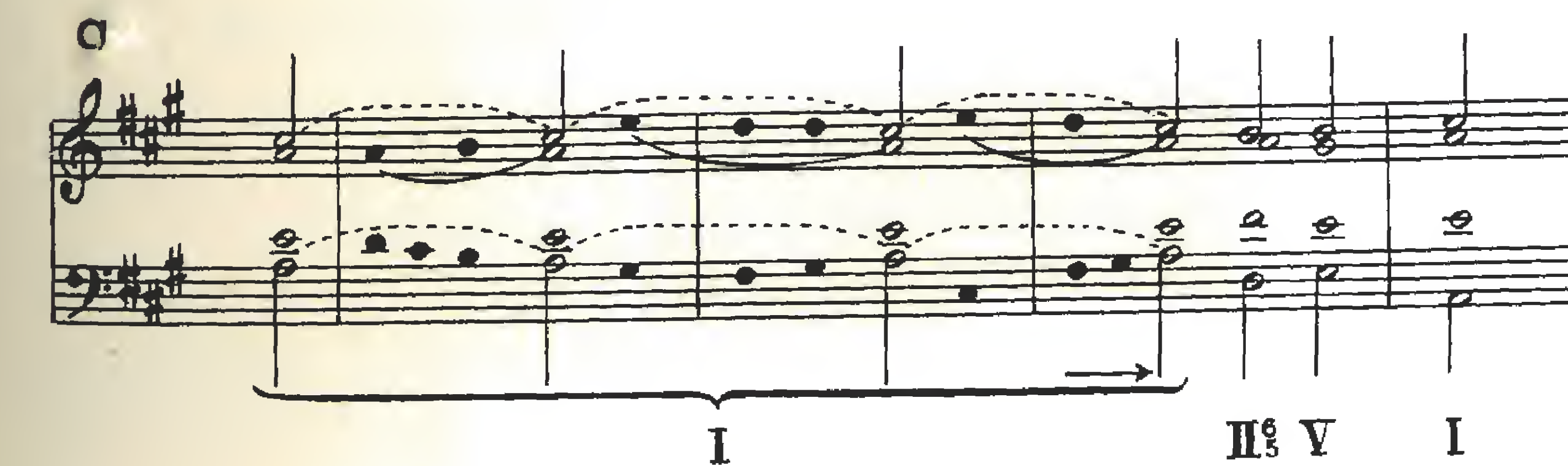
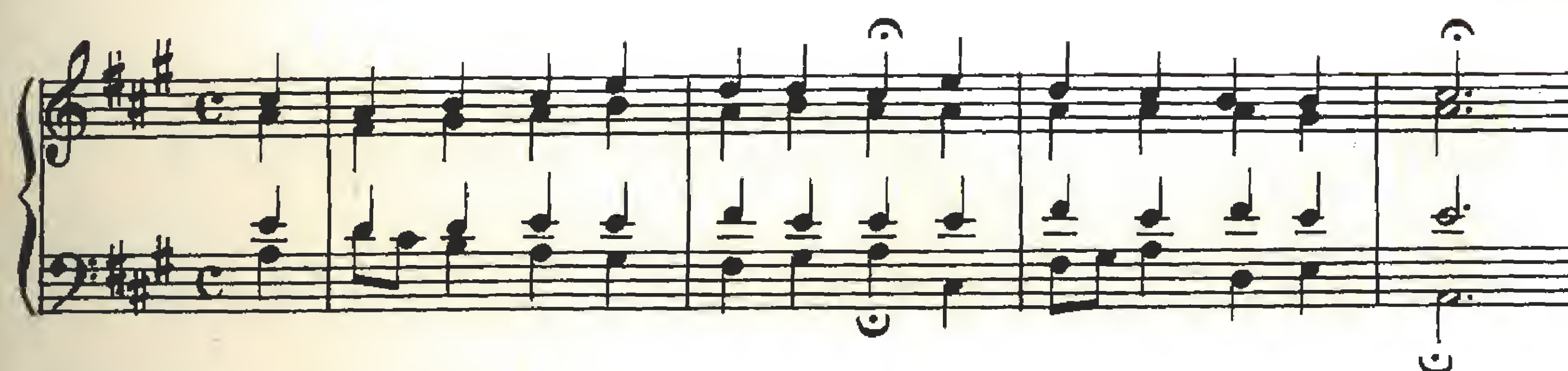
181



181 cont'd



# 182 BACH Chorale (No. 42)





### 3 MOZART Piano Sonata, D Major, K. 311.

Andante con espressione

*p* *f.* *p*

I V

N

I V

### 34 JOSQUIN Motet: Tu pauperum refugium

Tu pau-pe-rum re-fu-gi-um,

[From HAM, Vol. I, No. 90]

N

E

N

E

### 185 GIACOMO FOGLIANO Ave Maria

San-cta Ma-ri-a, Ma-ter De-i, o-ra pro no-bis

[From HAM, Vol. I, No. 94]

a

N N

N

F

b

N

N F

c

N

F

### 186 BARTÓK Piano Pieces for Children, No. 32

Allegro ironico

*f.*



186 cont'd

a

b

87

88

a

b

c

d

e

f

from

I II<sup>6</sup> V<sup>7</sup> I

I II<sup>6</sup> V<sup>7</sup> I

I II<sup>6</sup> V<sup>7</sup> I

I II<sup>6</sup> V<sup>7</sup> I

I → II<sup>6</sup> V<sup>7</sup> I

I P II<sup>6</sup>

189

a

b

I IV<sup>6</sup> V I

I IV V I

190

a

or

b

from

I → II<sup>6</sup> V<sup>7</sup> I

I P II





a

b

c

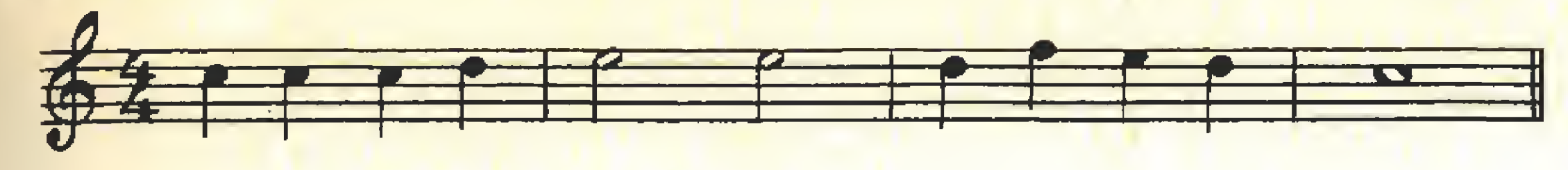
d

e



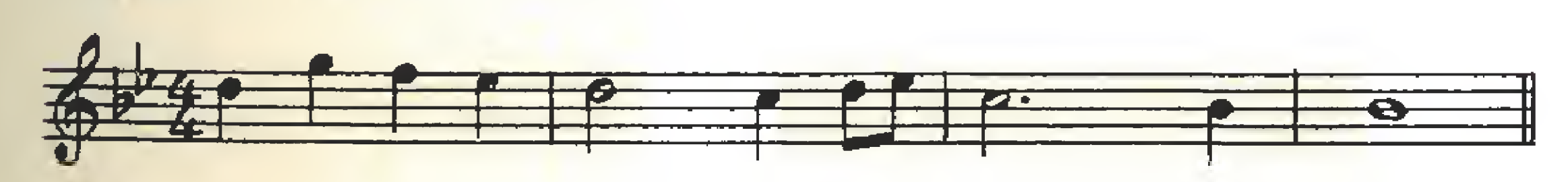
a

b



a

b



a

b

c



194 cont'd

Musical notation for exercise 194, showing a piano exercise with chords and a 'from' section.

195

Musical notation for exercise 195a.

Musical notation for exercise 195b.

Musical notation for exercise 195c.

Musical notation for exercise 195d.

Musical notation for exercise 196a, b, and c.

Musical notation for exercise 197a and b.

198 MOZART Piano Sonata, F Major, K. 280

Musical notation for exercise 198.

199 MOZART Piano Sonata, C Major, K. 279

Musical notation for exercise 199.

200 BACH Courante (Partita No. 5)

Musical notation for exercise 200.

Musical notation for exercise 200a.

201 MOZART Piano Sonata, C Major, K. 279

Musical notation for exercise 201.

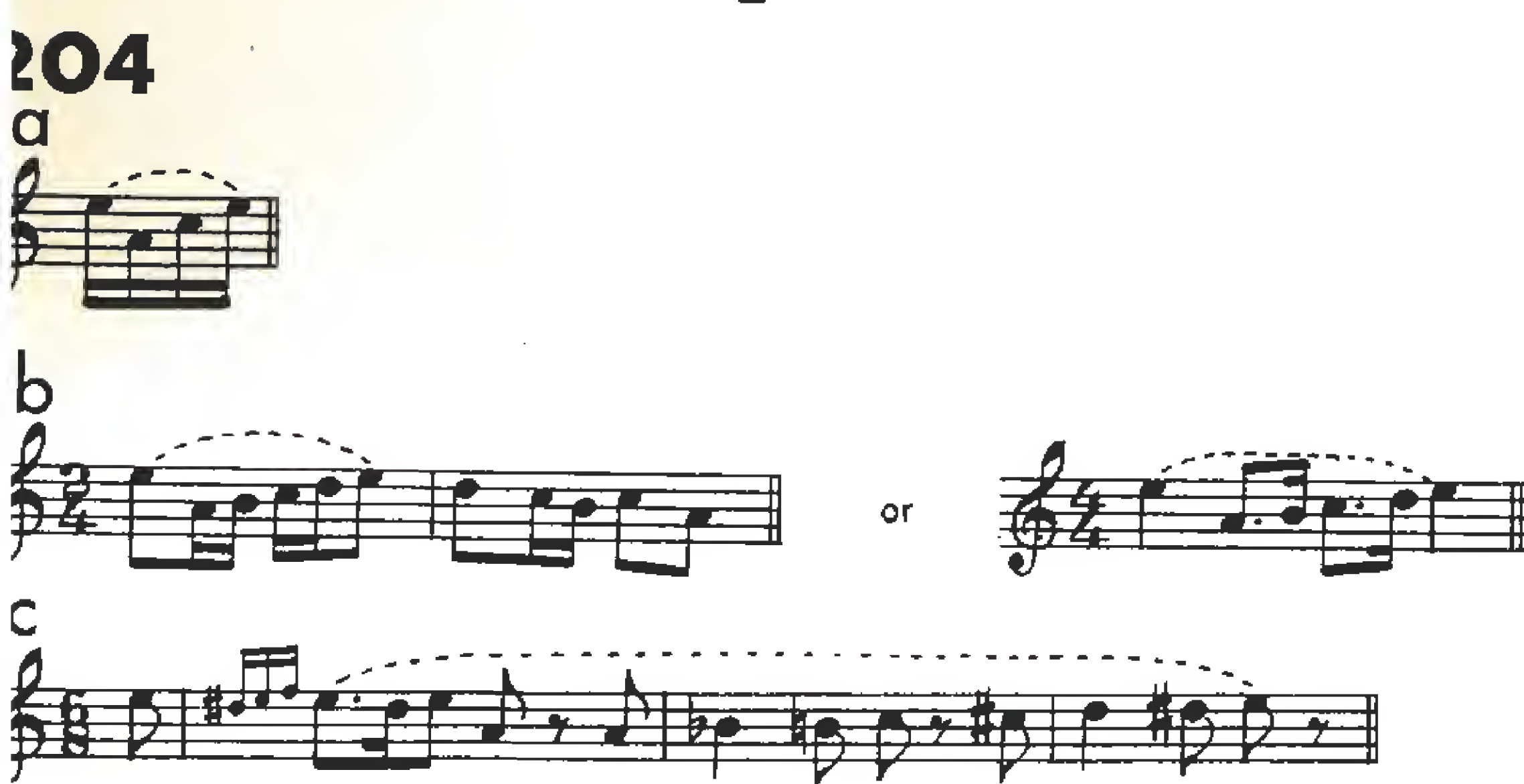
Musical notation for exercise 201a.



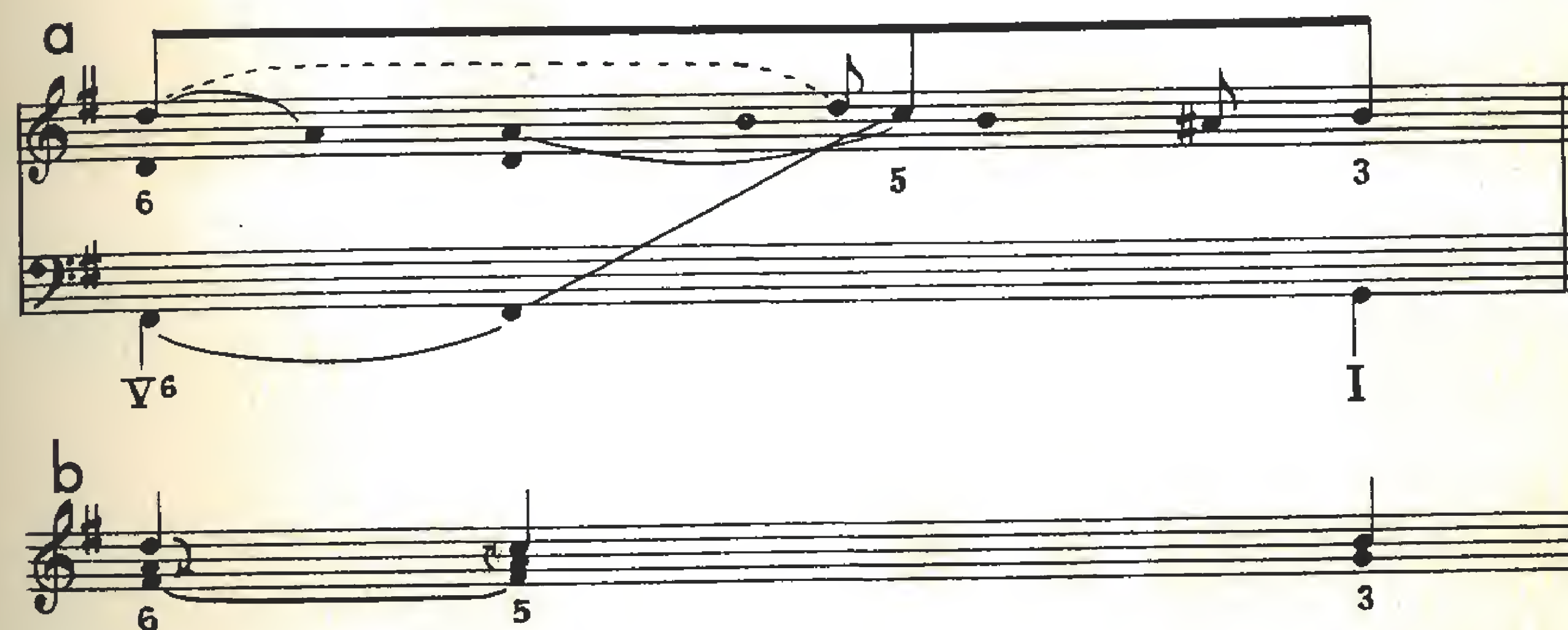
# 202 HANDEL Double



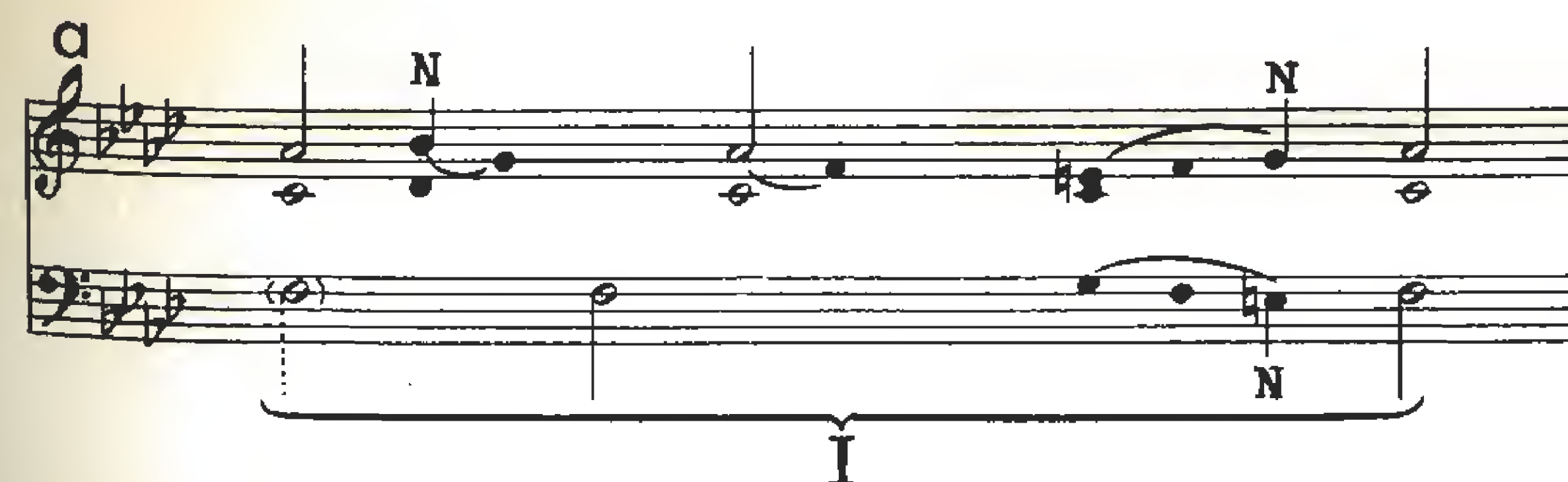
# 203 MOZART Rondo, A minor, K. 511



# 205 MENDELSSOHN Song Without Words, Op 62, No. 1



# 206 BEETHOVEN Piano Sonata, F minor, Op 2, No. 1





**207** MOZART Fantasia, D minor, K. 397

Adagio

*p*

*a*

*b*

*I*

*I*

**208** MOZART Piano Sonata, C minor, K. 457

Molto allegro

*a*

*b*

*I*

*I*

**209** CARISSIMI Cantata: Mary Stuart

Ah mo - ri - re, ah mo - ri - re, ah mo - ri - - - - re

[From OHM, Vol. III]

*a*

*V*

*I*

*IV*

*V*

*I*

**210** HAYDN Piano Sonata, C Major, No. 35

Allegro con brio

*p*

*fz*

*a*

*b*

*I*

*V*

*I*

*II<sup>6</sup> V I*

*I*

*V*

*I*

*II<sup>6</sup> V I*



210 cont'd

*C* instead of

II<sup>6</sup> V I      II<sup>6</sup> V I

211 HAYDN Piano Sonata, D Major, No. 19

*Andante*

*p*

*a*

I II<sup>6</sup> V I

212 FROBERGER Suite: "Auf die Mayerin"

[From DTOe, Vol. VI]

I II<sup>6</sup> V I

213 MOZART Courante (Suite, K. 399)

*Allegretto*

*p*

*a*

I II V I II<sup>6</sup> → V I

214 HAYDN Piano Sonata, G Major, No. 27

I II<sup>6</sup> V I

215 FOLK TUNE

I II<sup>6</sup> V I



# 216 CHOPIN Nocturne, Op 32, No. 1

Andante sostenuto

# 217 MOZART Piano Sonata, F Major, K. 280

Allegro assai

# 218 MENDELSSOHN Song Without Words, Op 102, No. 2

Adagio

# 219 MOZART Aria ("Don Giovanni")

Andante sostenuto



quel - che a lei pia - ce, — vi - ta mi - ren - de, etc.

a

b

## 220 CLEMENTI Sonatina, G Major, Op 36, No. 2

a

## 221 BEETHOVEN Piano Sonata, E Major, Op 109

Vivace  
*p dolce*

a b c

## 222 BEETHOVEN Symphony No. 9

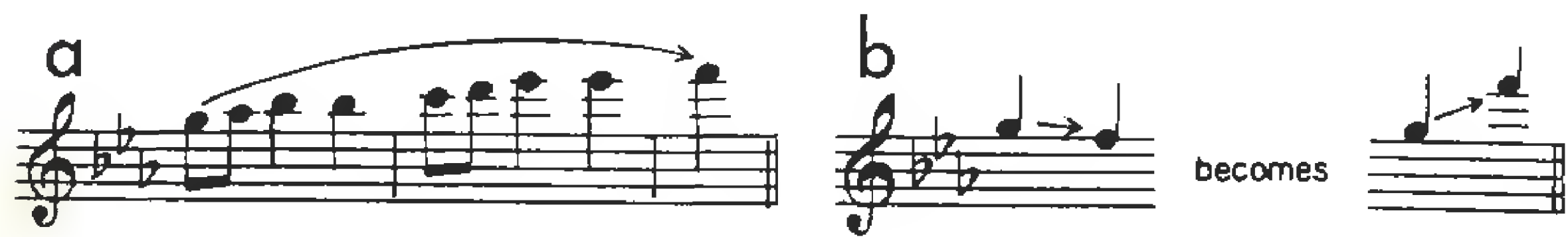
Adagio molto e cantabile  
*p*

a

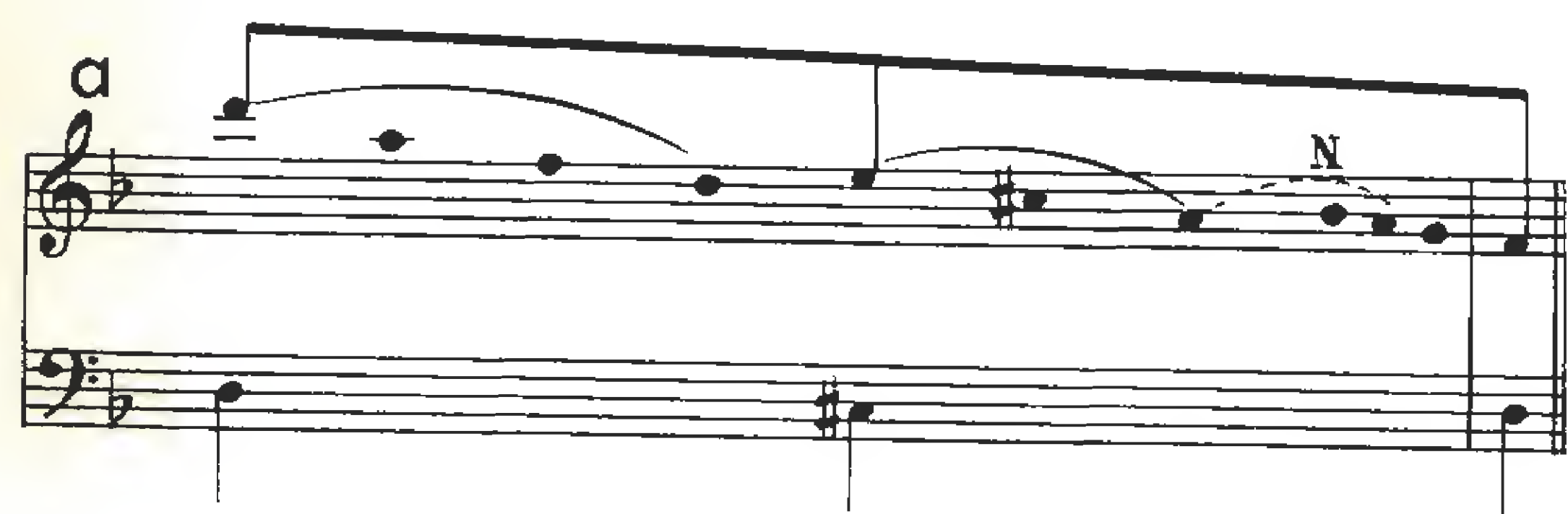
b



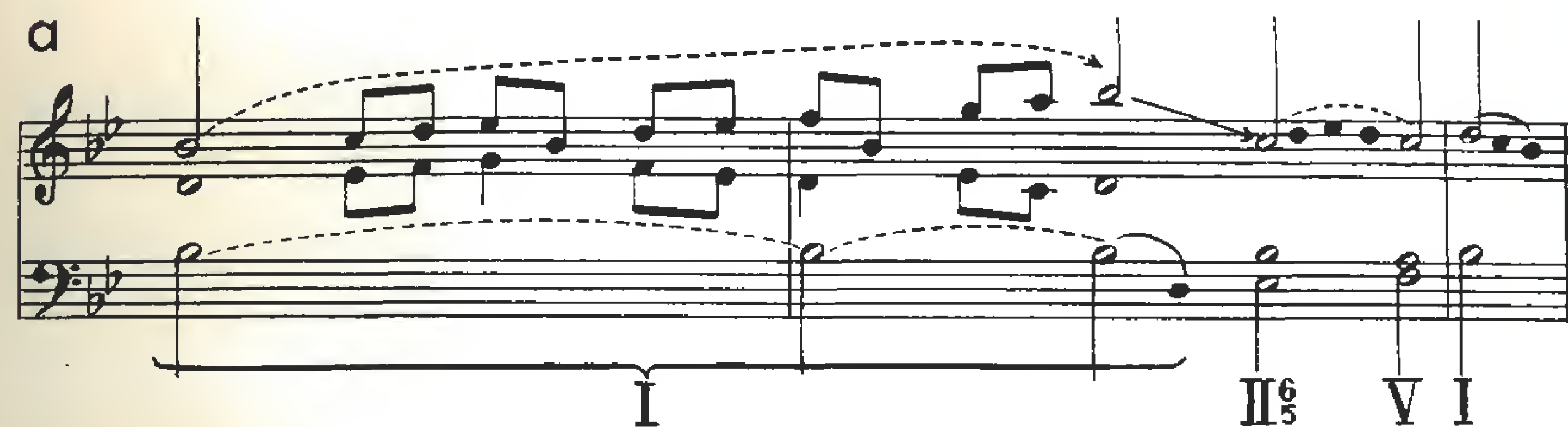
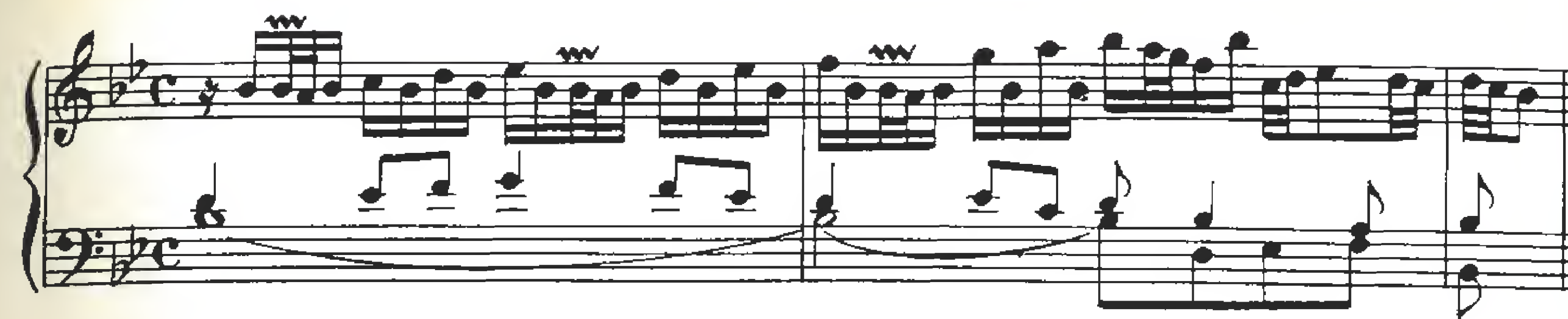
**223** SCHUBERT Ländler, Op 18, No. 2



**224** C. P. E. BACH Fantasia

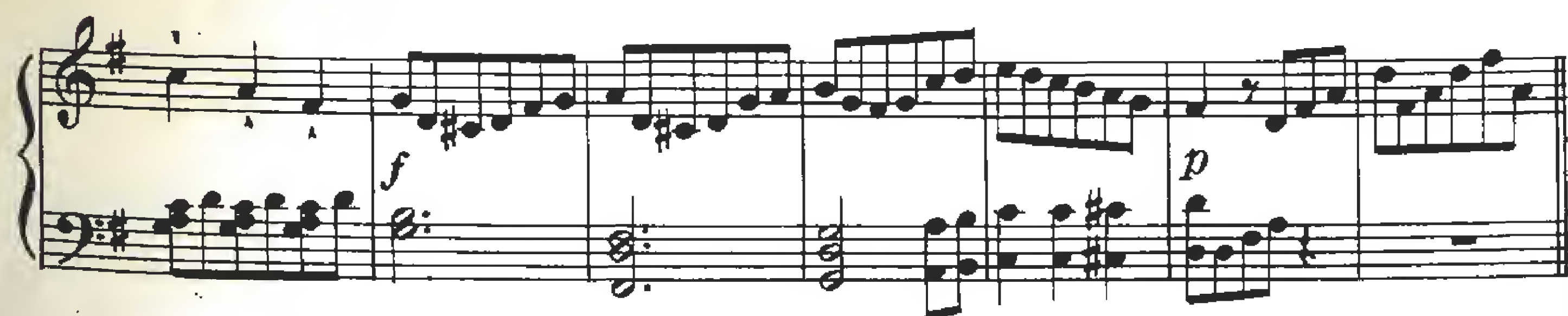
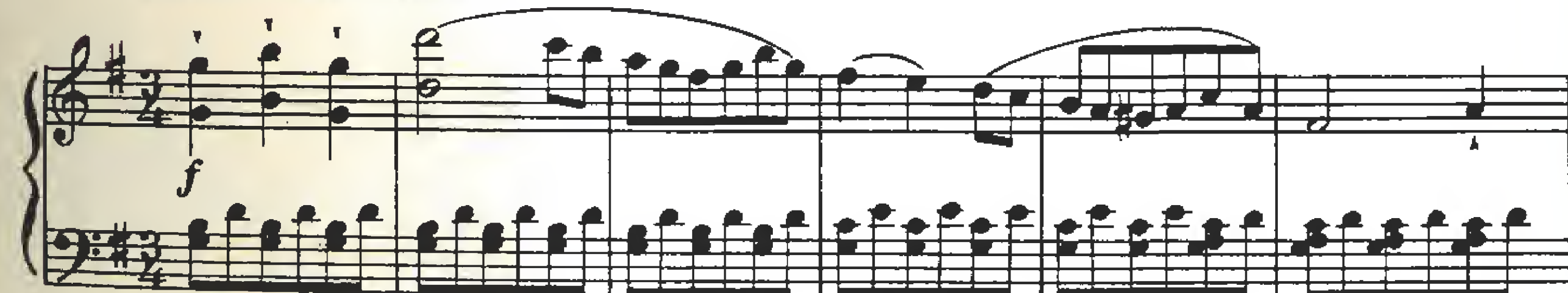


**225** BACH Praeludium (Partita No. 1)



**226** BEETHOVEN Piano Sonata,  
G Major, Op 79

Presto alla tedesca





**a**

**b**

**227** HANDEL Variation 1 (Air from Suite No. 3)

**a**

**b**

**228** BACH Courante (Suite pour le clavecin, E<sup>b</sup> Major)

**a**

**b**

**229** BEETHOVEN Piano Sonata, E Major, Op 14, No. 1

Allegro comodo



a

I V I V I

b

I V I V I

**230** MOZART Trio, E<sup>b</sup> Major, K. 498

Andante

I V I V I

a b c

I V I V I

**231** BACH Praeambulum (Partita No. 5)

a

I V I V I

**232** BACH Aria variata

a

I V I V I

**233** MOZART Piano Sonata, C Major, K 545

Andante

I V I V I

a

I V I V I

**234** SCHUMANN Melody (Album for the Young)

p

I V I V I

a

I V I V I

b

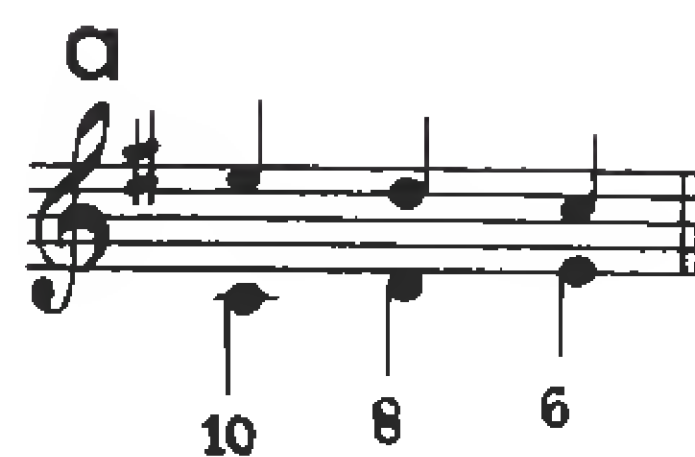
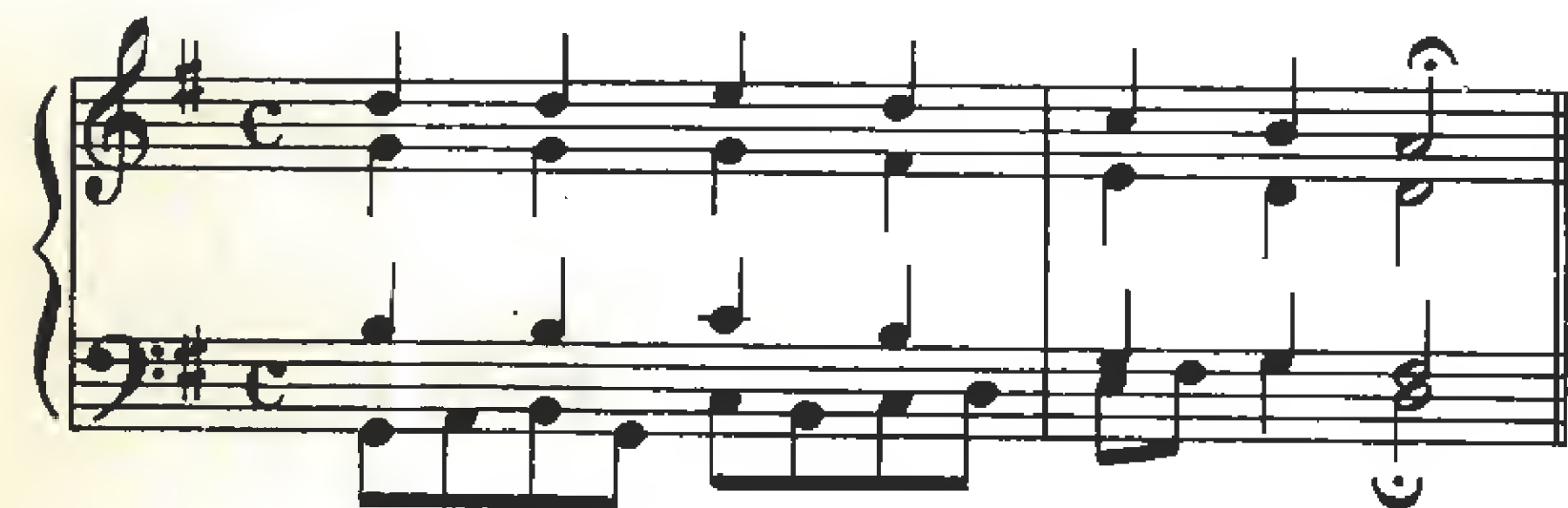
I V I V I



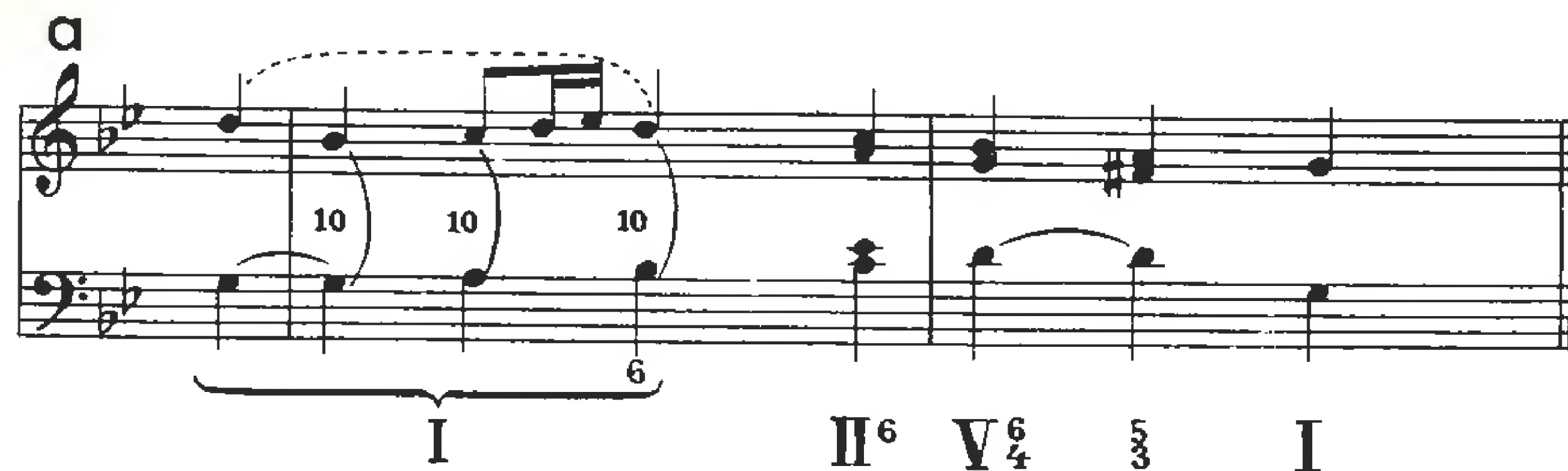
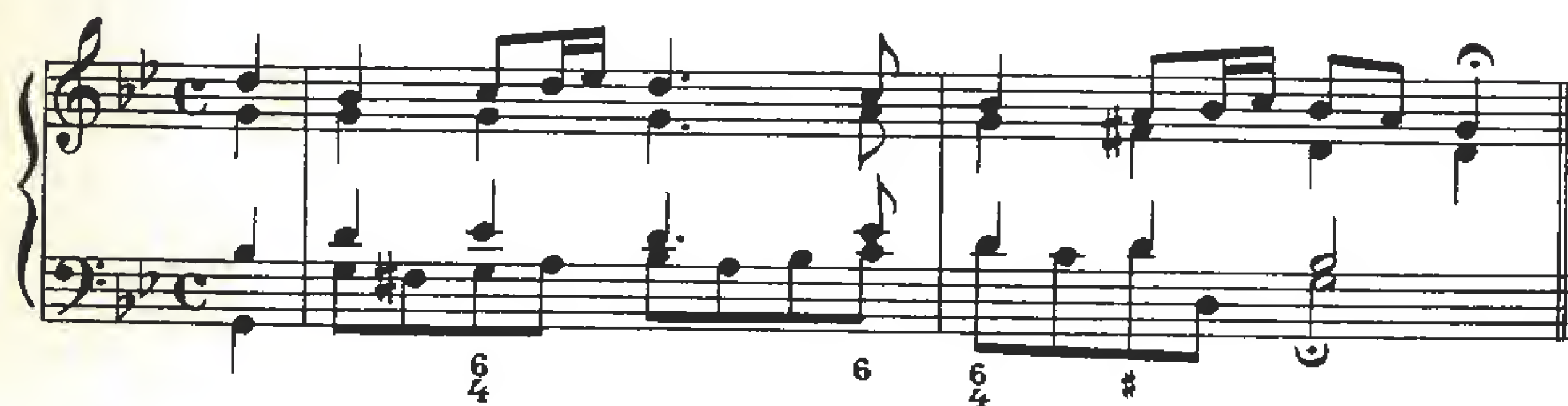
**235** MOZART Fugue, C Major  
(Fantasia, K. 394)



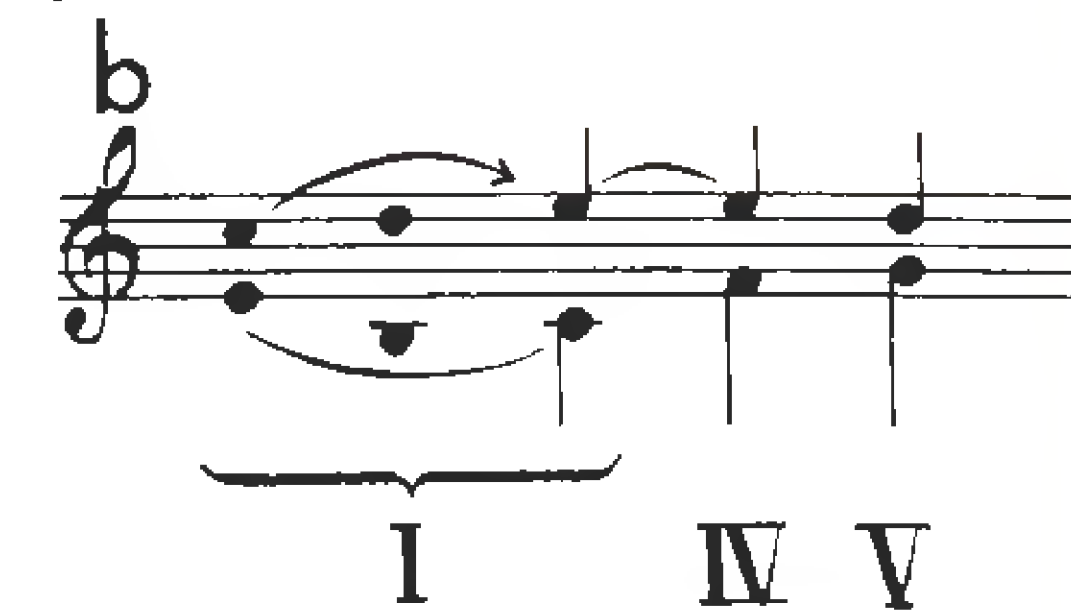
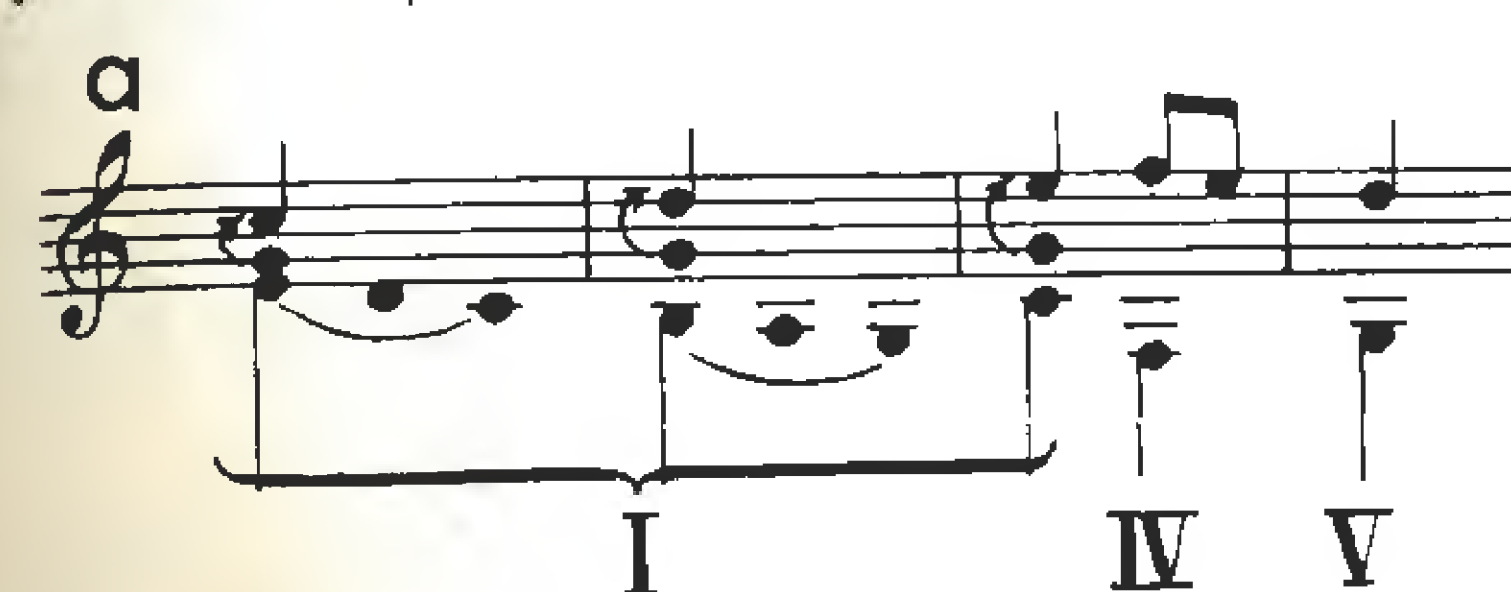
**236** BACH Chorale (No. 64)



**237** BACH Chorale (Peters No. 43)



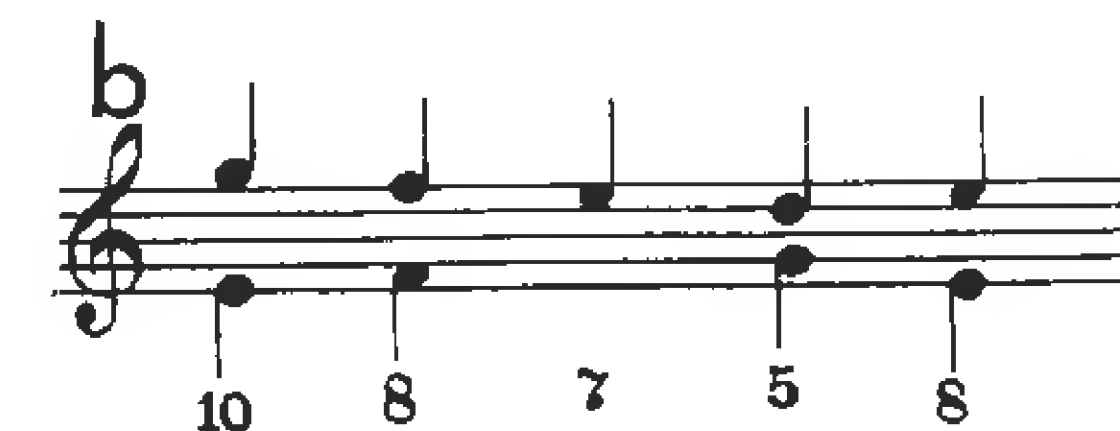
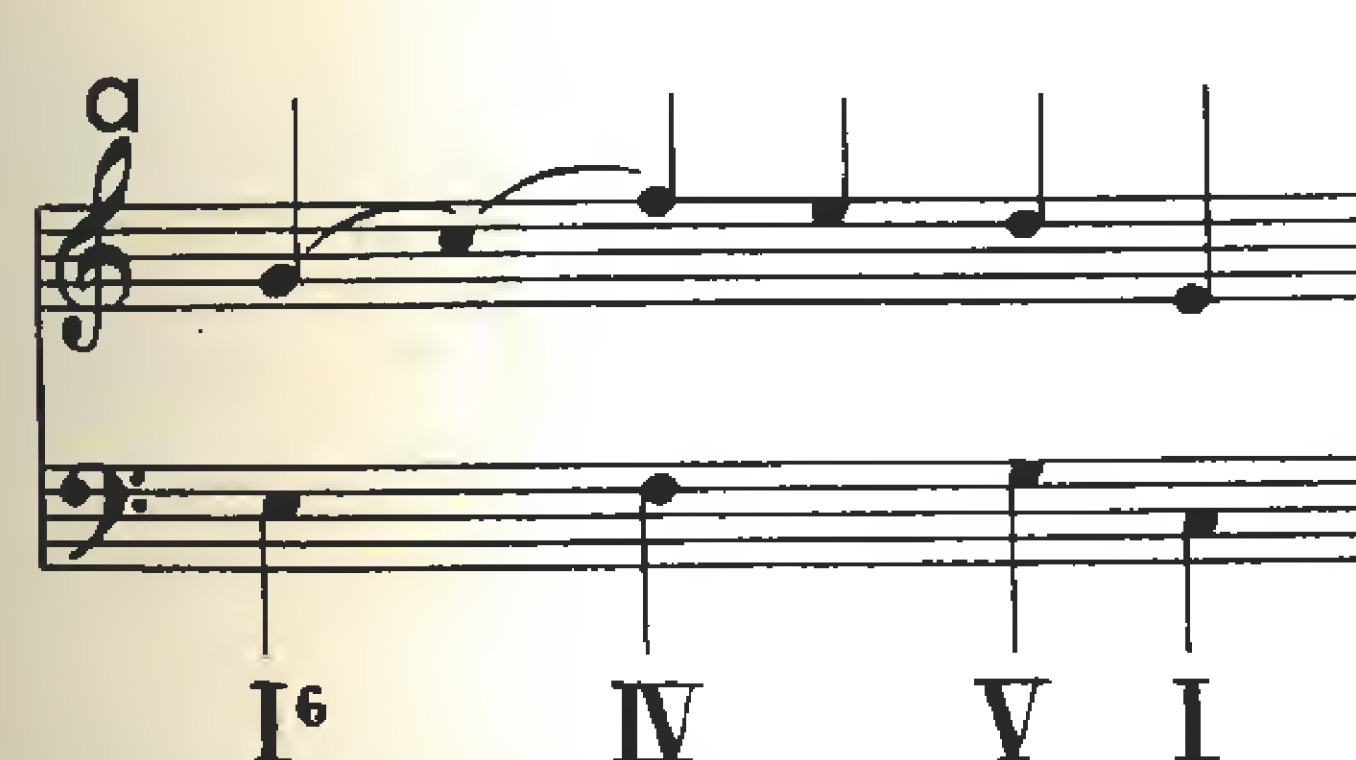
**238** HANDEL Minuet



**239** COPLAND Appalachian Spring

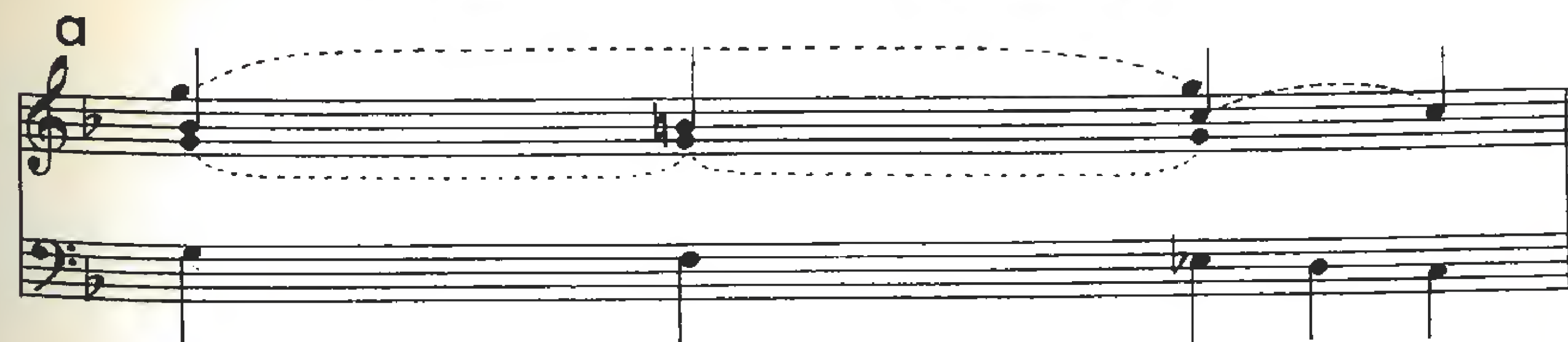
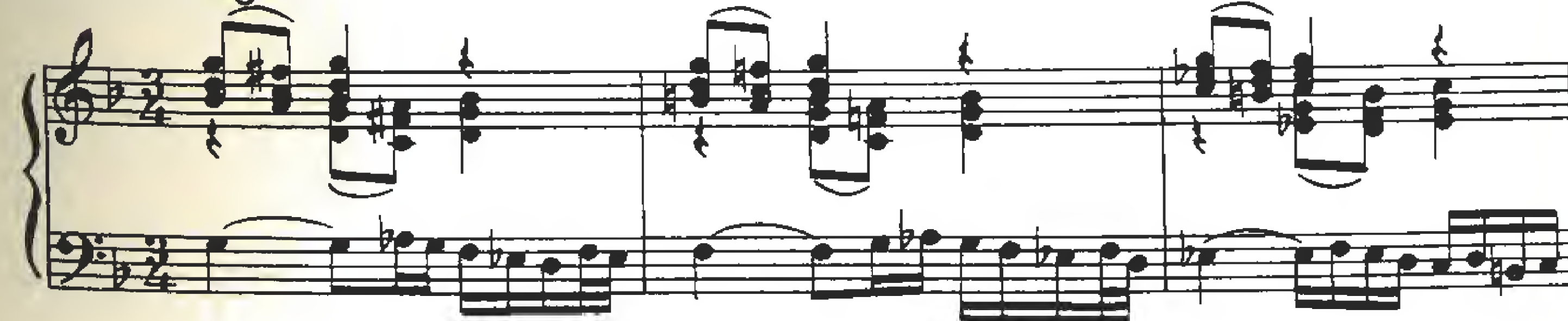


[P. 81, SCORE]  
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**240** BACH Brandenburg Concerto  
No. 1.

Adagio





**241** BARTÓK Ukrainian Song (Petite Suite)

Allegretto

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a

b

**242**

a

b

c

**243** BYRD Pavane: The Earle of Salisbury

**244** MOZART Piano Sonata, G Major, K. 283

Allegro

**245** GOTTLIEB MUFFAT Air (Suite, B<sup>b</sup> Major)

**246** BACH Prelude No. 10 (Well-Tempered Clavier, Bk I)



246 cont'd

247 HAYDN Piano Sonata, C Major, No. 21

Allegro

a

I II V I II<sup>6</sup> V I

b

c

I II V I II<sup>6</sup> V I

248 MOZART Piano Sonata, G Major, K. 283

Allegro

a

I N N I

b

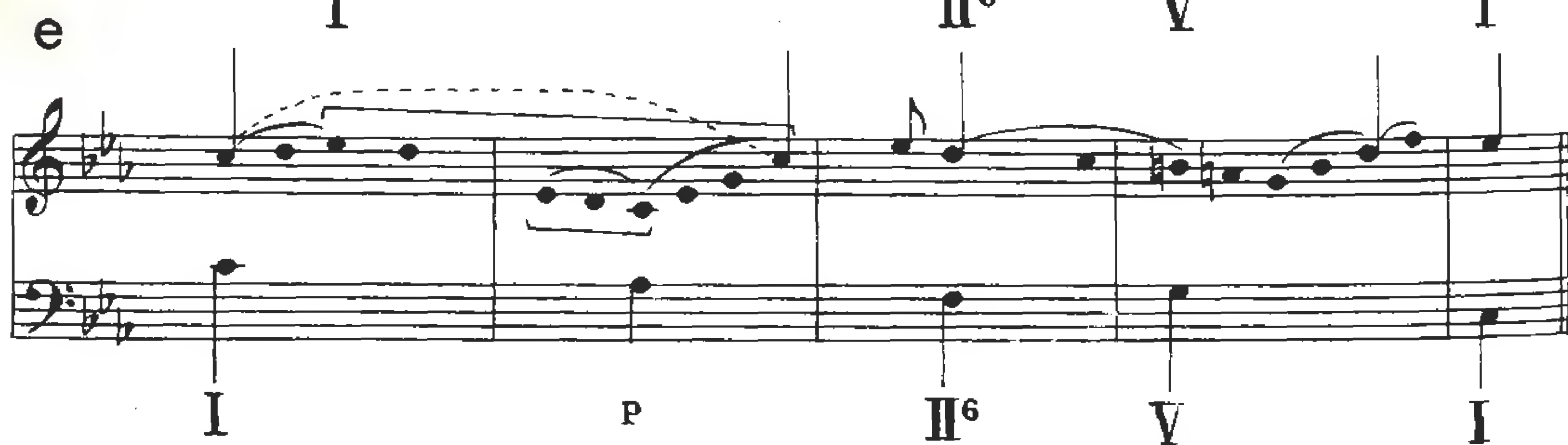
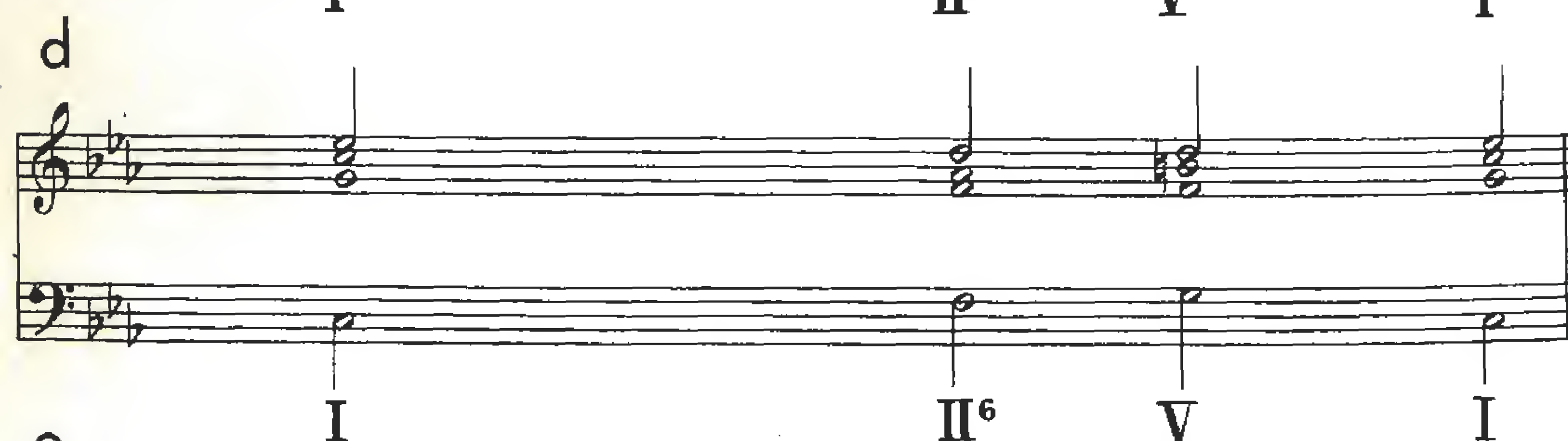
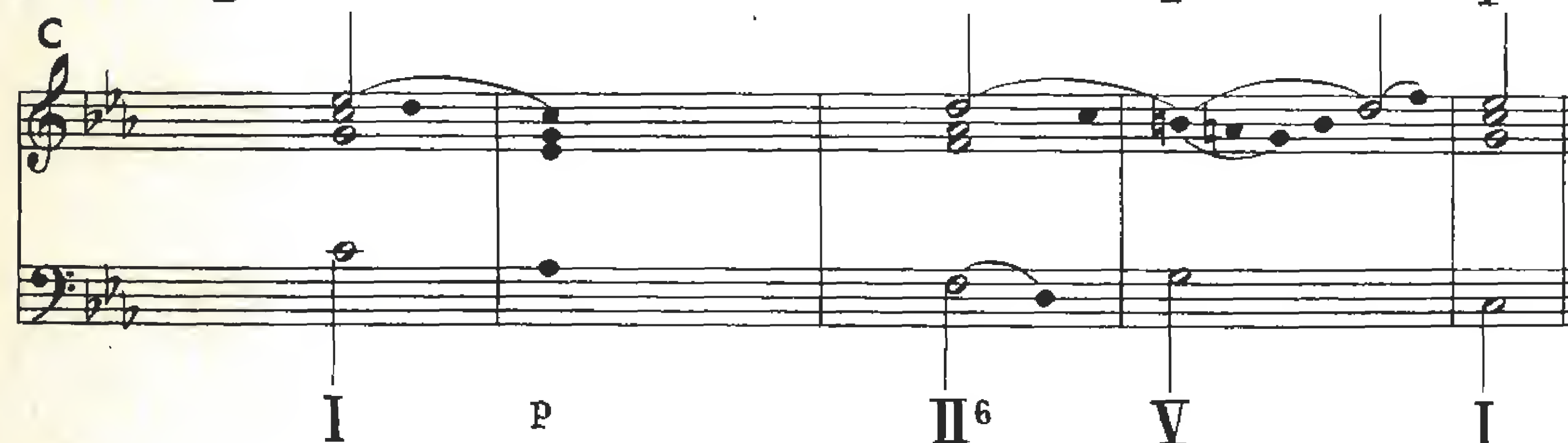
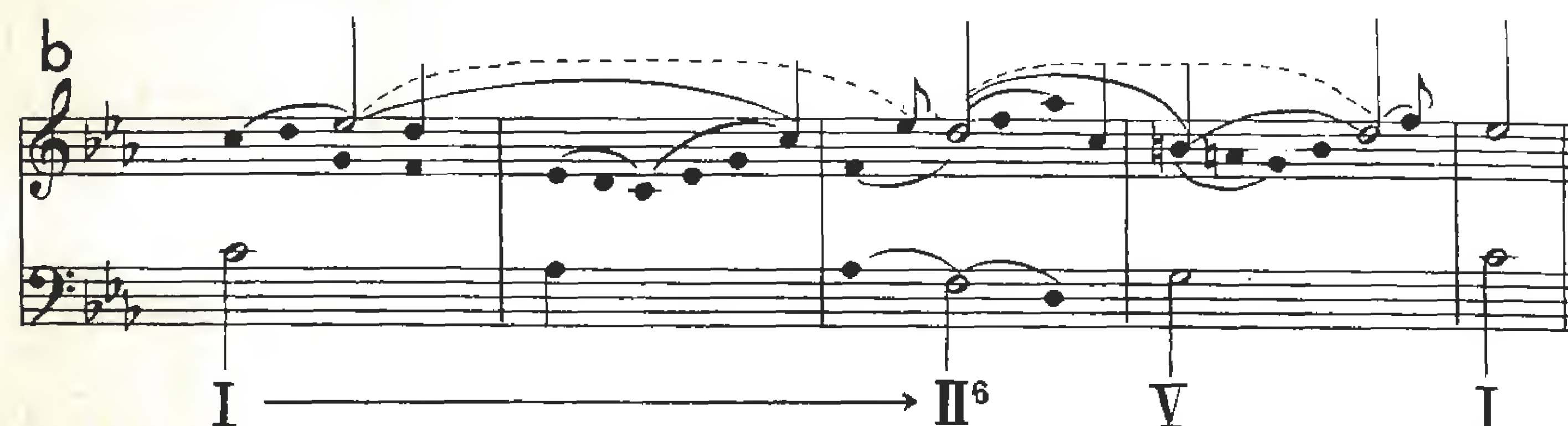
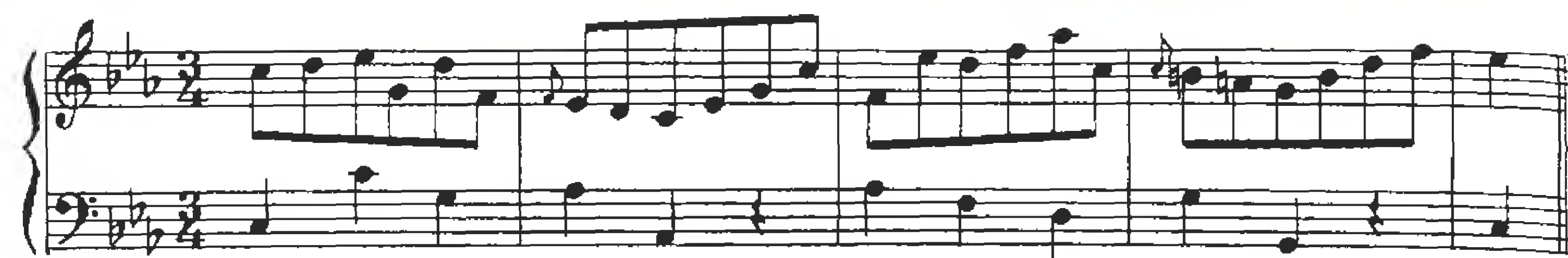
N N N 6 I N IV<sup>6</sup> V I

c

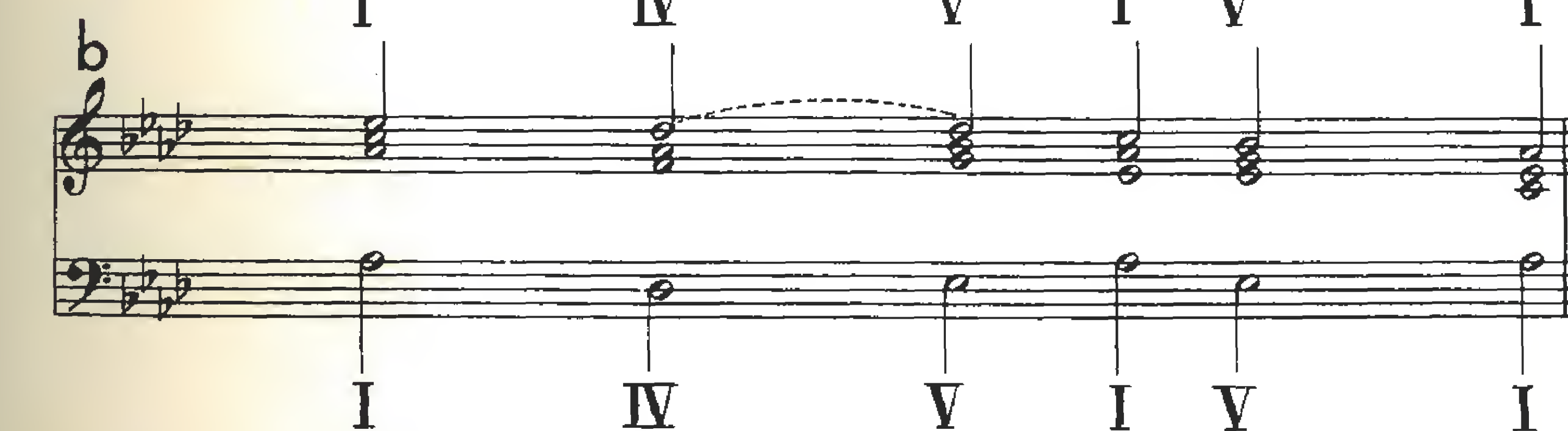
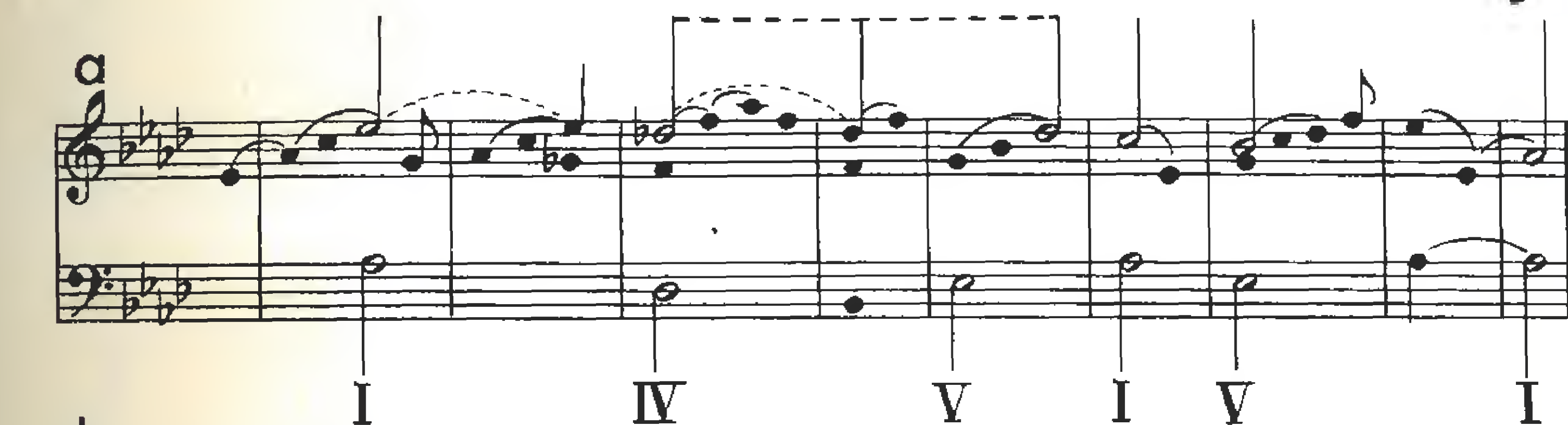
I N I IV<sup>6</sup> V I



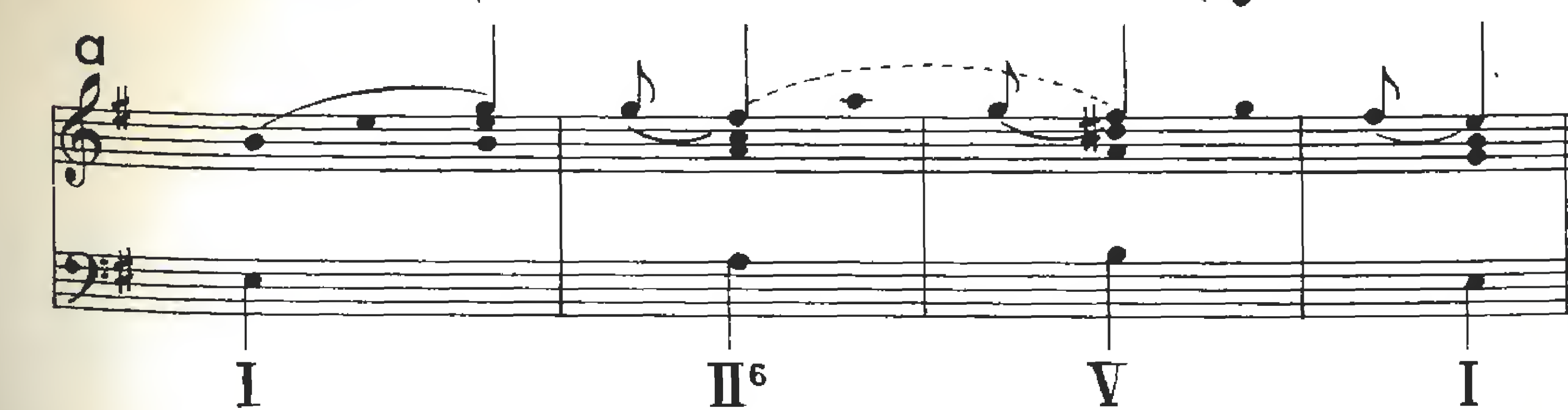
**249** BACH Little Prelude, C minor



**250** CHOPIN Mazurka, Op 41, No. 4



**251** CHOPIN Etude, Op 25, No. 5





# 252 SCHUMANN Kreisleriana, Op 16, No. 8

Schnell und spielend

a

I II<sup>6</sup> V I

## 253

a becomes b

I V I II<sup>6</sup>

## 254 BEETHOVEN Piano Sonata, G Major, Op 14, No. 2

Allegro

p

## 254 cont'd

a

I

b

I II<sup>6</sup> V I

c

I II<sup>6</sup> V I

d (4) (6)

becomes becomes becomes



255

a b c

d

256

a b c

d

257

a b c

258

a b c

d

259

a b

I II<sup>6</sup> V I

c

260

a b

I V I II<sup>6</sup> V I



## 201

The image shows a musical score for the song "The Rose Tree". It consists of three systems of music, labeled 'a', 'b', and 'c'. Each system has a treble and bass staff joined by a brace. The key signature is one sharp (F#), and the time signature is 2/4. System 'a' shows the first four measures, with chords labeled I, II<sup>6</sup>, V, and I below the bass staff. System 'b' shows the next four measures. System 'c' shows the final four measures. The melody is in the treble staff, and the bass line is in the bass staff.

## 262

The image displays a musical score for the song "The Rose Tree." It is organized into three systems, labeled 'a', 'b', and 'c'.

- System 'a':** Features a treble and bass staff in the key of D major (two sharps). The bass staff includes a figured bass line with the figures I, IV, V, and I. A bracket groups the IV and V figures. The melody in the treble staff consists of quarter and eighth notes.
- System 'b':** Continues the melody and bass line from system 'a'.
- System 'c':** Continues the melody and bass line from system 'b'.

The notation includes standard musical symbols such as staves, clefs, key signatures, and note values. The figures in the bass staff are written in a large, bold font.

## 263

**a**

**b**

I    II<sup>6</sup>    V    I

## 263 cont'd

A handwritten musical score for the song 'The Rose Tree'. The score is written on two staves, a treble staff and a bass staff, both in 2/4 time. The key signature is D major, indicated by two sharps (F# and C#). The melody is written in the treble staff, and the bass line is in the bass staff. The music consists of a single system of two staves, with a final double bar line at the end. The notes are handwritten in black ink on aged, slightly yellowed paper.

## 264

**a**

**I V I**

divided through  
interruption (||)

**b**

**I V I V I**  
(D)

**265** BEETHOVEN Piano Sonata,  
E Major, Op 14, No. 1

## Allegretto

**Allegretto**

*p* *cresc.* *sf*

*a*

see meas. 1-6

I V I V I

(D)



# 266 HAYDN Symphony, G Major, No. 100

Presto

*p*

I V I II V I II V I

# 267 MOZART Quartet ("Don Giovanni")

Andante

Non — ti fi-dar, o mi-se-ra, di quel ri-bal-do cor!

*p*

Me già tra-di quel bar-ba-ro, te vuol tra-dir an-cor!

*p cresc. mf p*

# 267 cont'd

*p*

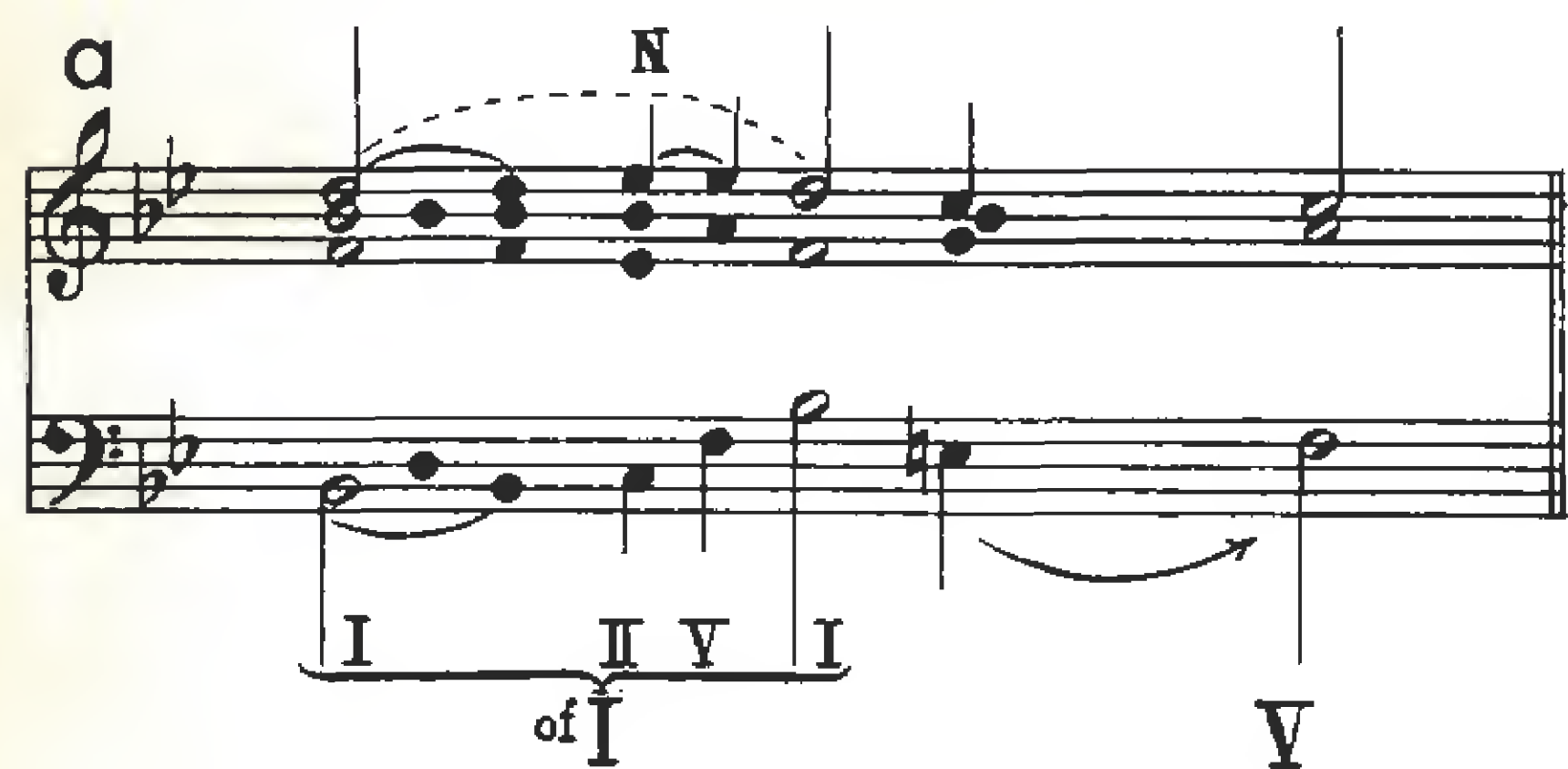
I V I II V I II V I

# 268 BASSE DANSE

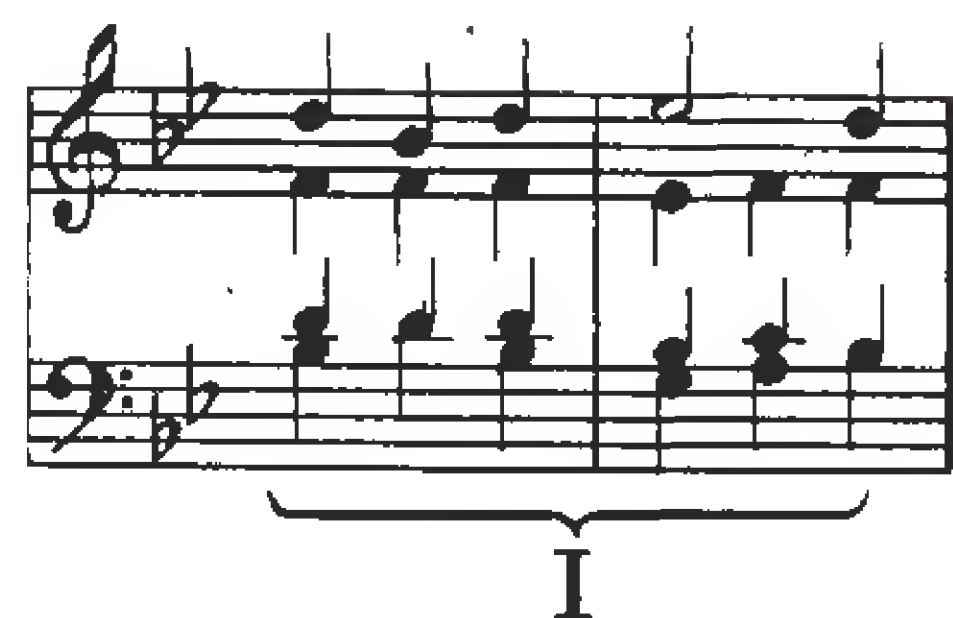
[From VDO, App. P. 35]



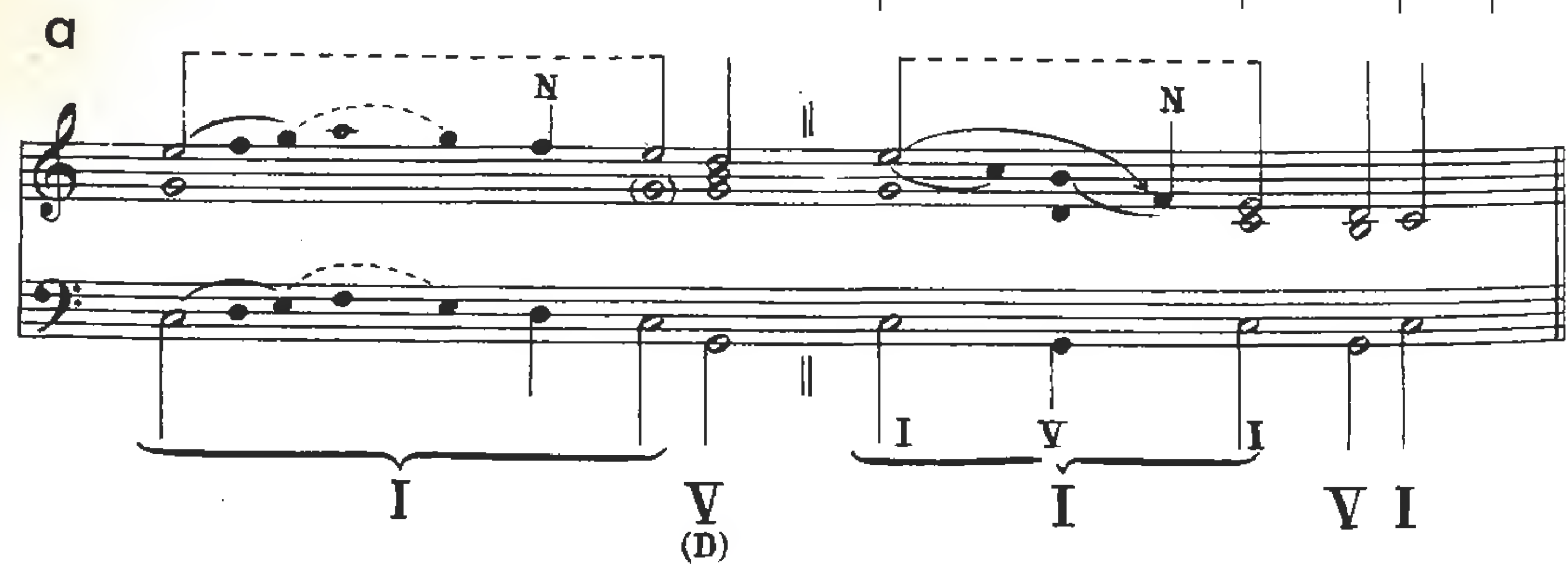
# 269 BACH Chorale (No. 192)



# 270



# 271 GIBBONS The Queene's Command



# 272 HAYDN Piano Sonata, E<sup>b</sup> Major, No. 52





Ma - ri - a ple - na gra - ti - a, coe - le - sti - a, ter -

Ma - ri - a ple - na gra - ti - a, coe - le - sti - a, ter -

Ma - ri - a ple - na gra - ti - a, coe - le - sti - a, ter - re -

Ma - ri - a ple - na gra - ti - a, coe - le - sti - a, ter -

re - stri - a, mun - dum re - plens lae - ti - ti - a.

re - stri - a, mun - dum re - plens lae - ti - ti - a.

- stri - a, mun - dum re - plens lae - ti - ti - a.

re - stri - a, mun - dum re - plens lae - ti - ti - a.

[From AM, P. 9]

a

b

of I

Ky - ri - e - e - ley - son, e - ley - son

[From HDM, Vol. I, P. 330]

a



275

a

I II V I I II<sup>6</sup> V I

b

I V I of I N I IV<sup>6</sup> V I

276 BACH Chorale (No. 5)

I IV V I II V I

a

I IV V I II V I

b

I IV V I II V I

277 MOZART Piano Sonata, D Major, K. 576

Allegro

I II V I I II<sup>6</sup> V I

278

a

I II V I

b

I IV V II V I

279 SCHUMANN Bunte Blätter, Op 99

Ziemlich langsam

I IV V I



**280** BACH Prelude No. 7 (Well-Tempered Clavier, Bk II)

**281**

**282** SCHUBERT Ländler, Op 18, No. 10

**283** CHOPIN Etude, Op 10, No. 4

**284** CHOPIN Mazurka, Op 63, No. 2

**285** CHOPIN Mazurka, Op 24, No. 3

**286** SCHUMANN Der Nussbaum



## SCHUMANN Dichterliebe, No. 5

Leise *p*

Ich will mei - ne See - - - - le tau - - - - chen

*pp*

a

II' V I

b

I V I

288 BEETHOVEN Piano Sonata, E<sup>b</sup> Major, Op 31, No. 3

Allegro

*p*

*ritard.*

*cresc.*

*sf*

*a tempo*

*p*

a

II' V I

BEETHOVEN Piano Sonata, E<sup>b</sup> Major, Op 81a

Allegro

*f*

*ten.*

*ten.*

*f*

*p*

*cresc.*

a

IV6 V I

b

IV6 V I

c

IV6 V I

## 290 RAVEL Rigaudon (Tombeau de Couperin)

Assez vif

*ff*

a

IV7 (II<sup>11</sup>) V<sup>13</sup> I

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291



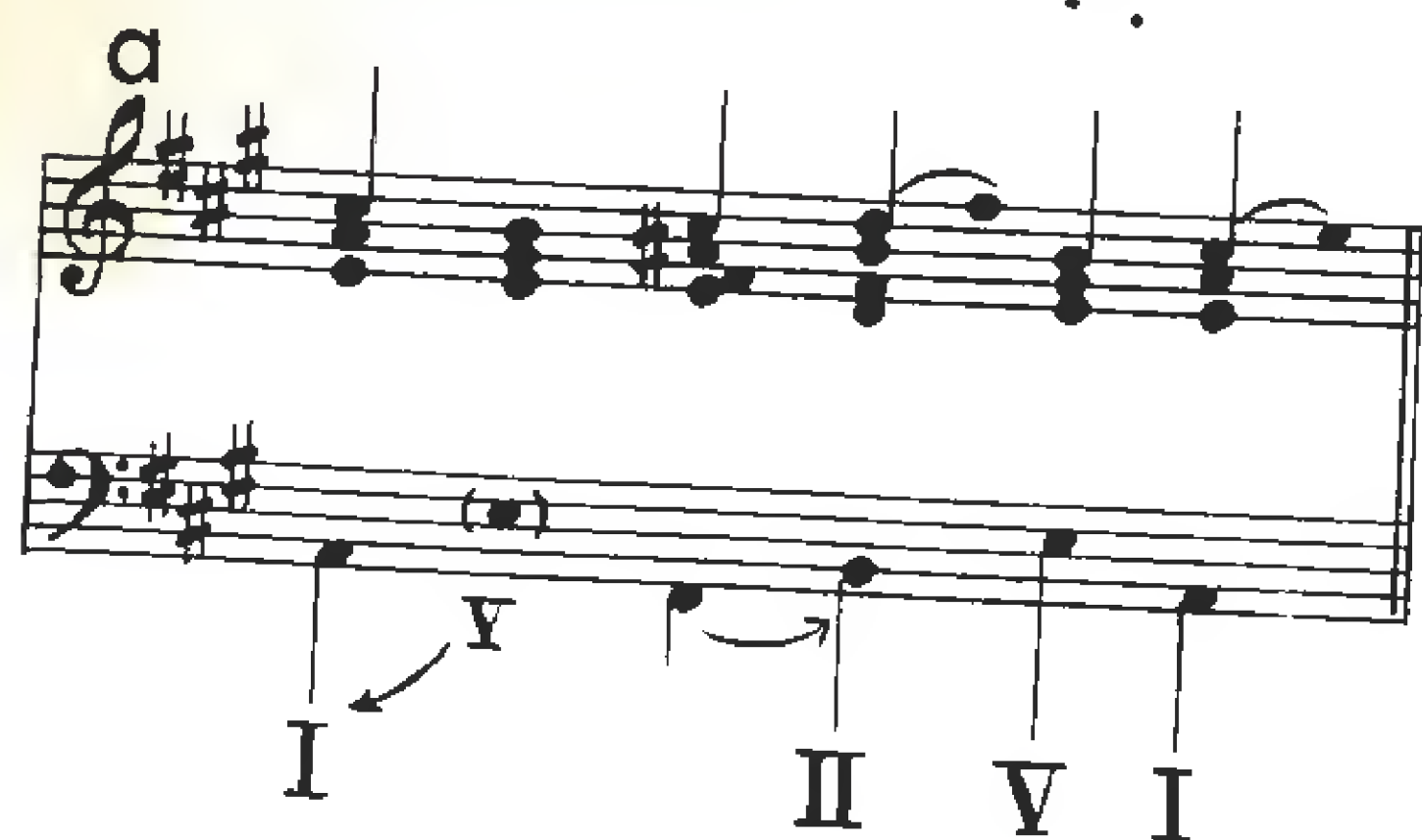
292



becomes

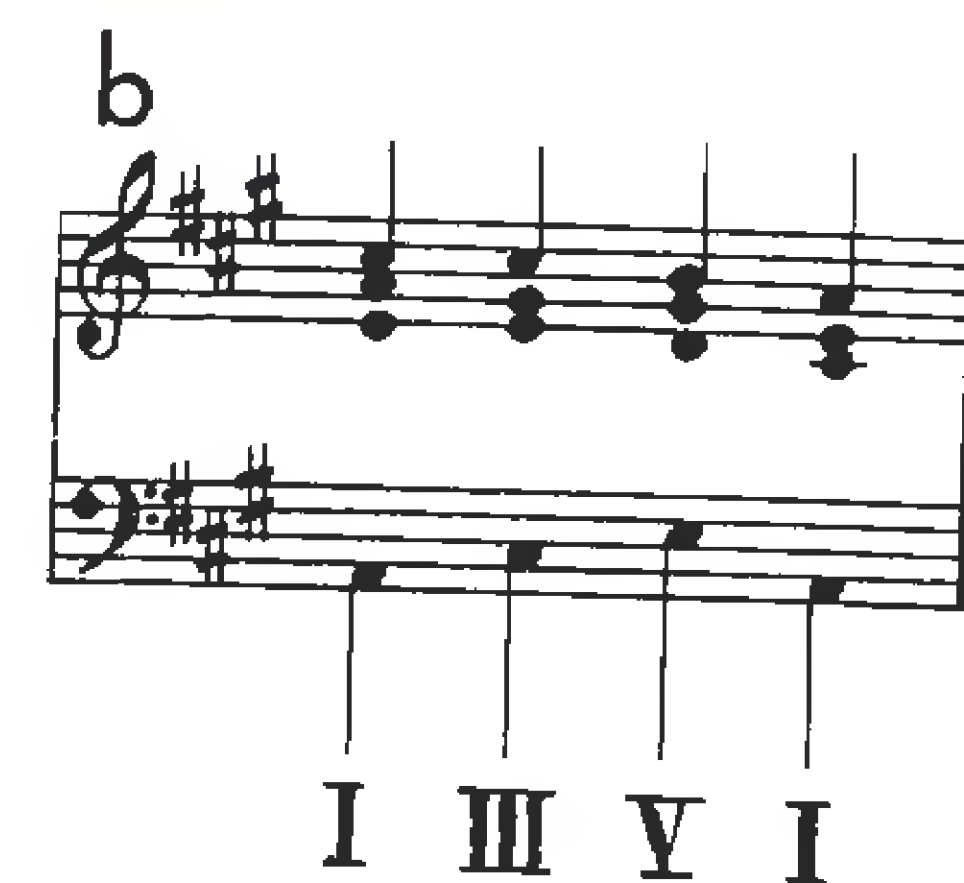
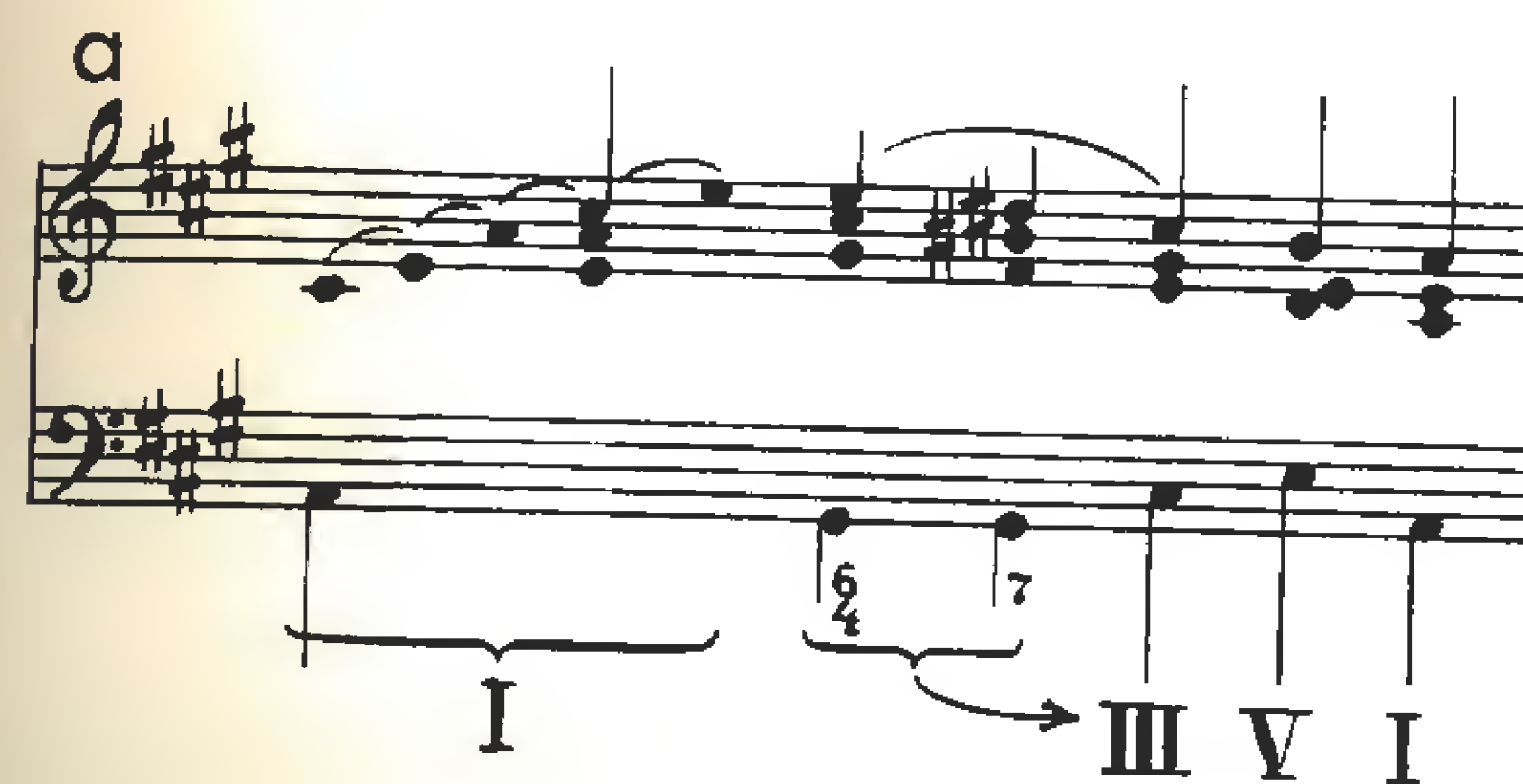


# 293 SCHUBERT Waltz Op 127, No. 3



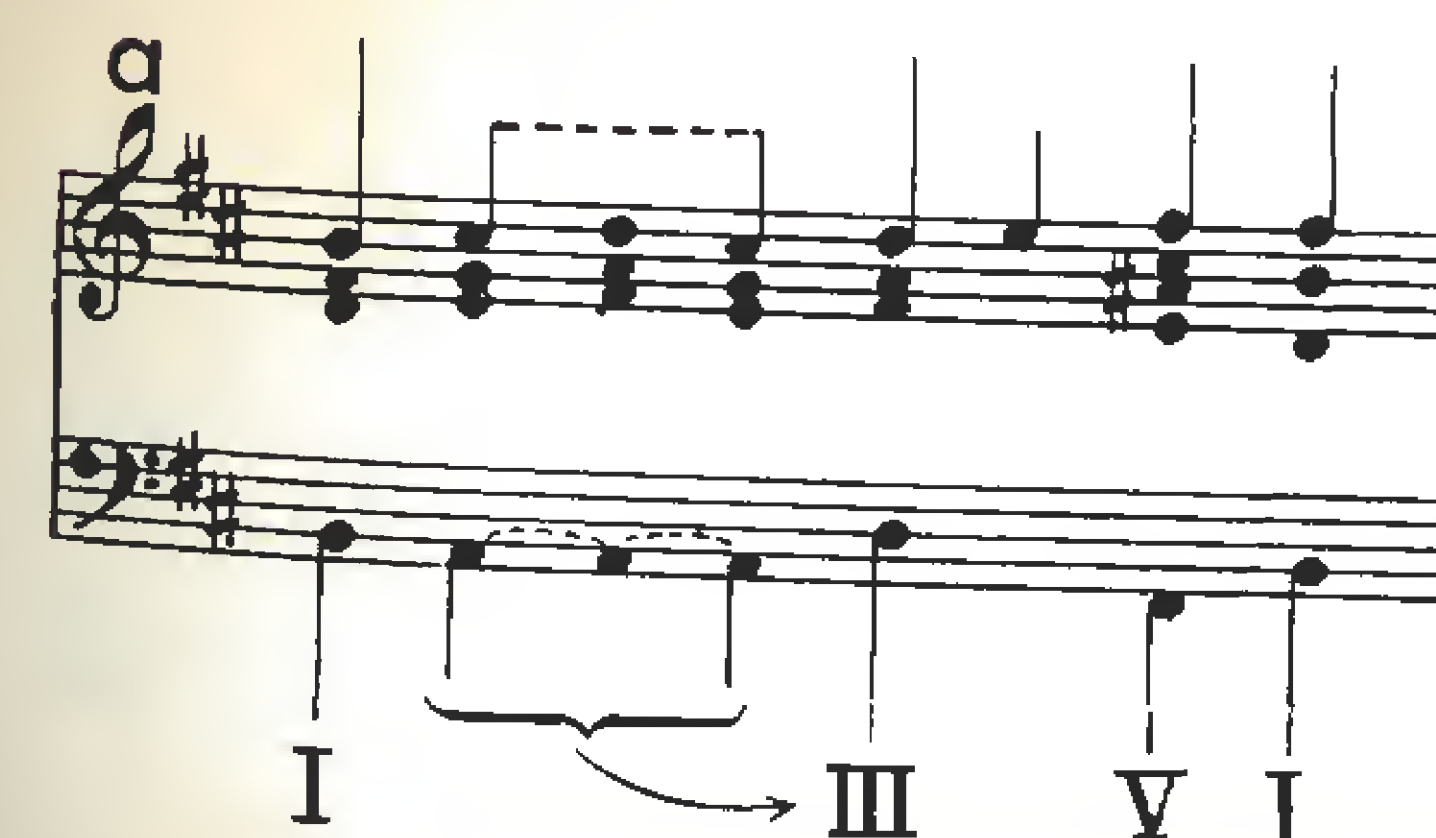
294

# SCHUBERT Piano Sonata, D Major,



295

# SCHUBERT Waltz, Op 10, No. 6





# 296 SCHUMANN Humoreske, Op 20

Presto leggiero

mf p

I IV V I

# 297 CHOPIN Waltz, Op 64, No. 2

Tempo giusto

mf p

I IV V I

mf p

I IV V I

# 298 BEETHOVEN Piano Sonata, C Major, Op 2, No. 3

Allegro assai

p

I IV V I

# 298 cont'd

p

I IV V I

p

I IV V I

p

I IV V I

# 299 SCHUMANN Fantasiestücke, Op 12, No. 3

Langsam und zart

p

I IV V I



# 300 LISZT Liebestraum (Nocturne No. 3)

Poco allegro, con affetto

301

302

303

## SCHUMANN Scenes from Childhood, Op 15, No. 1

304

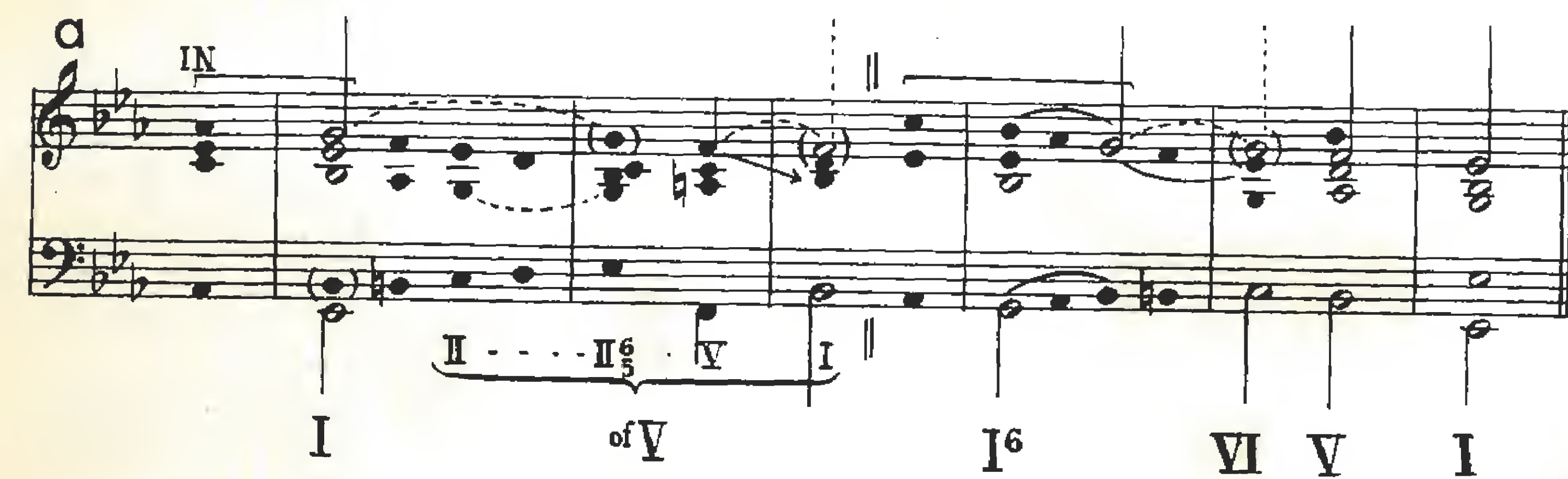
## CHOPIN Mazurka, Op 17, No. 2

Lento, ma non troppo



# SCHUMANN Album-Leaves, Op 124, No. 10

Mit Lebhaftigkeit

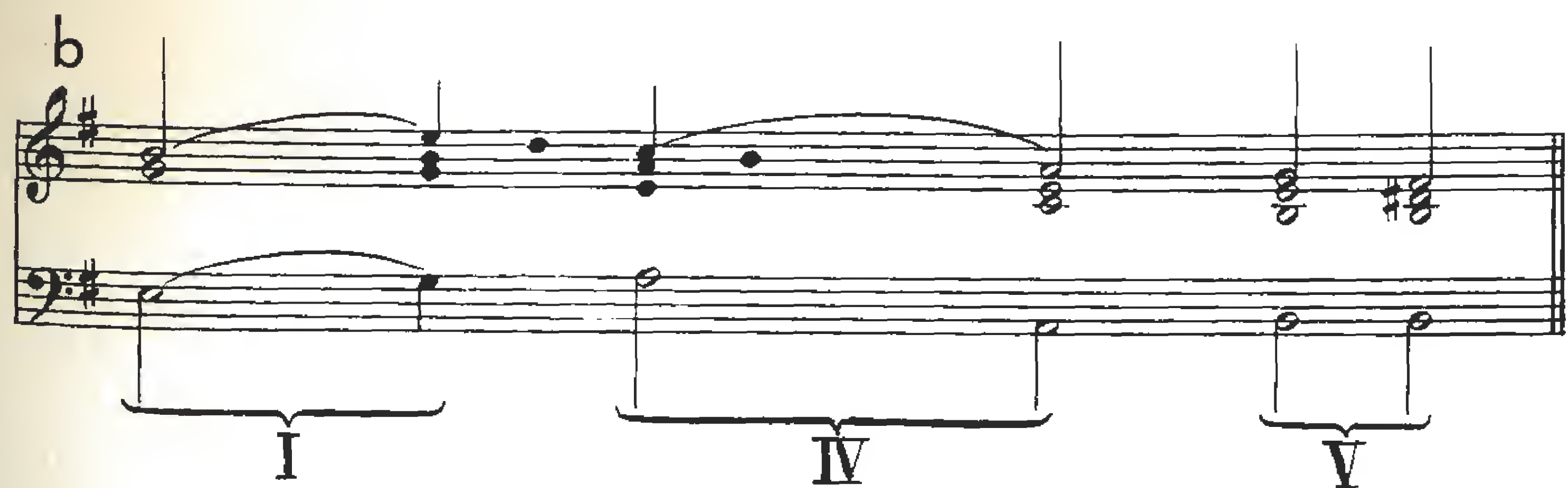
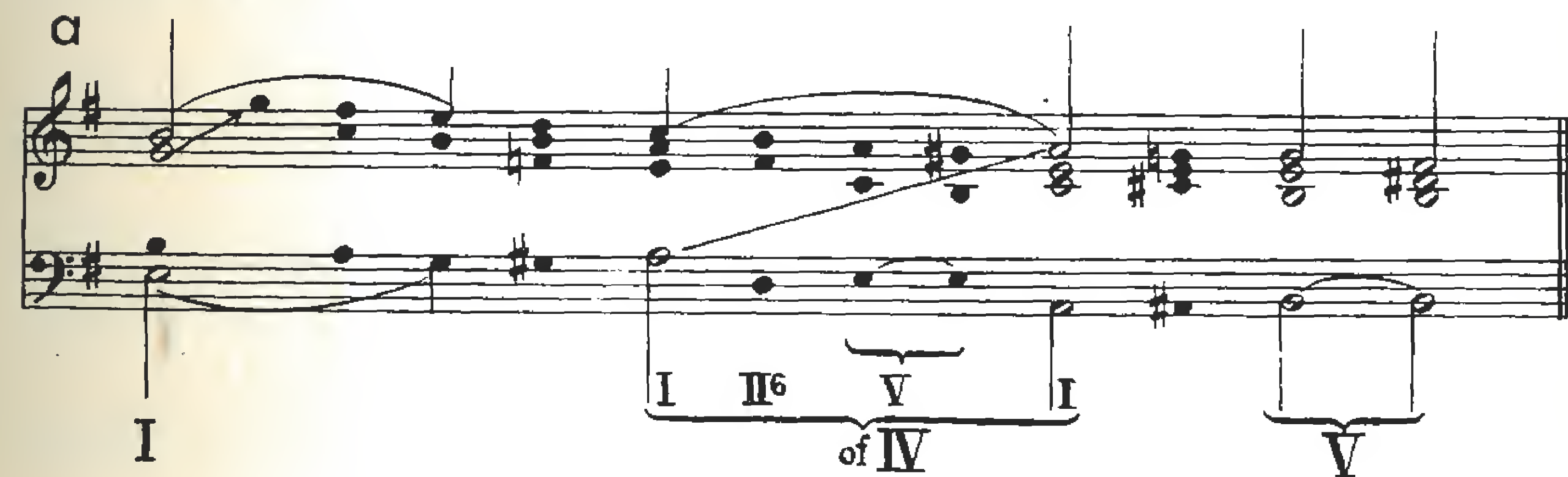
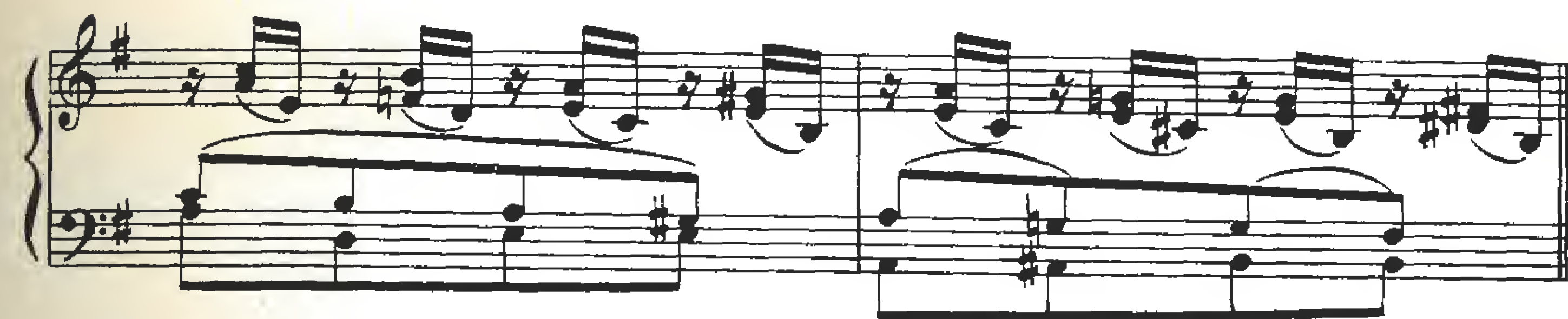


306



# 307 SCHUMANN Album-Leaves, Op 124, No. 5

Sehr rasch





SCHUMANN Album-Leaves,  
Op 124, No. 10

Mit Lebhaftigkeit

I II of V I<sup>6</sup> VI V I

306

I II V I of III V I

I II of V I

307 SCHUMANN Album-Leaves,  
Op 124, No. 5

Sehr rasch

I II<sup>6</sup> V I of IV V

I IV V



# 308 BRAHMS Intermezzo, Op 118, No. 2

Andante teneramente

a

b

## 309

a

becomes

## 309 cont'd

b

becomes

## 310 SCHUMANN Auf dem Rhein

Ziemlich langsam

p

a

b



# CHOPIN Mazurka, Op 59, No. 2

# 313 BACH Chorale (No. 177)

Allegretto

*dolce*

I

I

## 312 BACH Chorale (No. 55)

*a*

N I<sup>6</sup> IV V I I → E<sub>m</sub> I<sup>6</sup> V I

I

*b*

I N I E<sub>m</sub> I V I

I

## 314

*a*

I N I<sup>6</sup> V I

*b*

I I<sup>6</sup> V I I<sup>6</sup> V I

of P



# 315 CHOPIN Mazurka, Op 68, No. 2 (Posth.)

Poco piu mosso

*mf* *pp*

I III (II) V I

# 316 SCHUBERT German Dance, No. 7

*p* *f* *f* *p*

(1) (8) (9) (11)

(I) V I V I IV (II) V I

anticipation

# 316 cont'd

(1) (8) (9) (11)

I IV (II) V I

# 317

*a* *b*

I III (II) V I I IV V I

# 318 HAYDN Piano Sonata, G minor, No. 44

Allegretto

(1) (8) (9) (11)

I V I V I6 N N I6

CS I V



## PURCELL Overture, "Dido and Aeneas"

Lento

*p* sempre legato

## PEERSON The Primerose

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a cont'd

b cont'd

a



# 21 BACH Chorale (No. 229)

Two systems of musical notation for a chorale. The first system consists of two staves with a treble and bass clef, showing a melody and a harmonic accompaniment. The second system also has two staves, with the top staff featuring a long melodic line and the bottom staff providing harmonic support. Below the second system, a series of chord symbols are listed: I, V, I<sup>6</sup>, I, CS, I, II<sup>6</sup>, V, I.

# 22

Two systems of musical notation. The first system shows a melody on a single staff with a treble clef, accompanied by a bass line. The second system shows a similar melody and bass line. Below the second system, a series of chord symbols are listed: I, N, I, II<sup>6</sup>, V, I.

# 323 COUPERIN La Bandoline

Two systems of musical notation. The first system consists of two staves with a treble and bass clef, showing a melody and a harmonic accompaniment. The second system also has two staves, with the top staff featuring a long melodic line and the bottom staff providing harmonic support. Below the second system, a series of chord symbols are listed: I, CS, I<sup>6</sup> (CS), II<sup>6</sup>, V, I.

# 324 CHOPIN Nocturne, Op 9, No. 2

Andante

Two systems of musical notation. The first system consists of two staves with a treble and bass clef, showing a melody and a harmonic accompaniment. The second system also has two staves, with the top staff featuring a long melodic line and the bottom staff providing harmonic support. The tempo is marked 'Andante' and the mood is 'espress. dolce'. The first system includes a dynamic marking 'f' (forte).



a

I II DF V I

b

I II DF V I

# 325 SCHUMANN Piano Concerto

Allegro affetuoso

*p espress.* *sf*

a

I IV DF V I

b

I IV DF V I

c

I IV DF V I

## 326

a

I II DF V I

b

I IV DF V I



327 BACH Chorale (No. 320)

a

I Em I I II<sup>6</sup> V I V I

I of III V

b

I III DF V I

328 BACH Chorale (No. 280)

I IV (D) DF V I

329 HANDEL Courante (Suite No. 14)

a

I II<sup>6</sup> V I IN II V I V I

I descending fifths II V I V I

b

I IN II V I V I



# 330 SCHUBERT Impromptu, Op 90, No. 2

Allegro

*pp*

a

IN

descending fifths

I II V I

b

IN

I II V I

# 331 VAUGHAN-WILLIAMS Symphony No. 5

Moderato

[P. 8, SCORE]

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I CS I<sup>6</sup> CS V I

I CS I<sup>6</sup> CS V I

# 332 MOZART Rondo, K. 494

Andante

I V I

I V I



332 cont'd

Handwritten musical notation for exercise 332, continuing from the previous page. It consists of two systems of staves. The first system is marked with a 'b' and the second with a 'c'. Both systems show a piano part with a treble and bass staff, and a bass line with Roman numerals. The first system has fingerings 5, 6, 7, 6, 7, 6 and Roman numerals I, V, I. The second system has Roman numerals I, V, I.

### 333 SCHUBERT Waltz Op 77, No. 10

Handwritten musical notation for exercise 333, Schubert's Waltz Op 77, No. 10. It consists of two systems of staves. The first system is marked with a 'p' and the second with a 'c'. Both systems show a piano part with a treble and bass staff, and a bass line with Roman numerals. The first system has Roman numerals I, IV<sup>6</sup>, V, I. The second system has Roman numerals I, P, IV<sup>6</sup>, V, I.

334

### SCHUBERT Täuschung

Handwritten musical notation for exercise 334, Schubert's Täuschung. It consists of two systems of staves. The first system is marked with a 'p' and the second with a 'c'. Both systems show a piano part with a treble and bass staff, and a bass line with Roman numerals. The first system has the tempo marking 'Etwas geschwind' and the second has Roman numerals I → VI V I.

335

### WEBER Overture, "Der Freischütz"

Handwritten musical notation for exercise 335, Weber's Overture, "Der Freischütz". It consists of two systems of staves. The first system is marked with a 'ff' and the second with a 'c'. Both systems show a piano part with a treble and bass staff, and a bass line with Roman numerals. The first system has the tempo marking 'Molto vivace' and the second has Roman numerals I.



# 336 HAYDN String Quartet, Op 76, No. 4

Allegro

6 5 6 5 6 5 6 5

# 337 SCHUBERT Piano Sonata, B<sup>b</sup> Major

Molto moderato

I IV V I

# 338

a

I VI V I

c

I II V I

d

I II V I

# 339 BACH Chorale (No. 361)

a

I IV V I



340

a

I  $\longrightarrow$  II<sup>6</sup> V I

b

c

I  $\longrightarrow$  V I

341

a

I  $\longrightarrow$  IV V I

b

I C.S. I II<sup>6</sup> V I

342

I  $\longrightarrow$  II<sup>6</sup> V I

343

I V I

344

I II V I

or  
(meas. 2)

345

a

I  $\longrightarrow$  II<sup>6</sup> V I

b

I IV V I II<sup>6</sup> V I

346

a

b

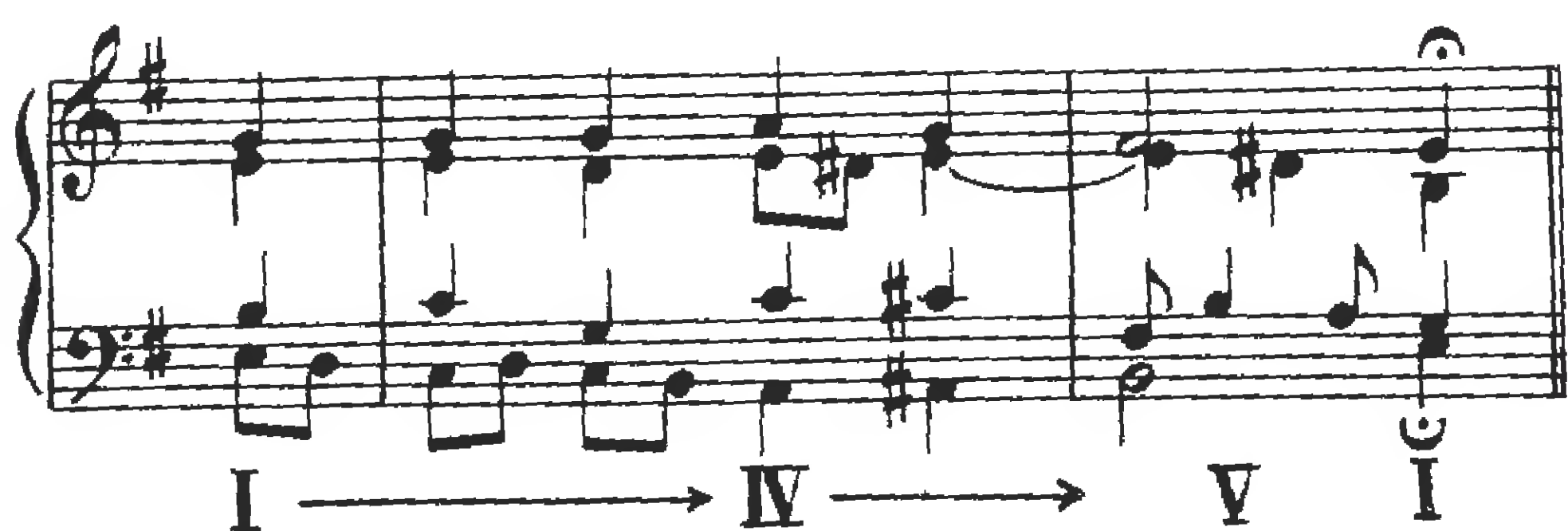
c



# 347 BACH Chorale (No. 166)



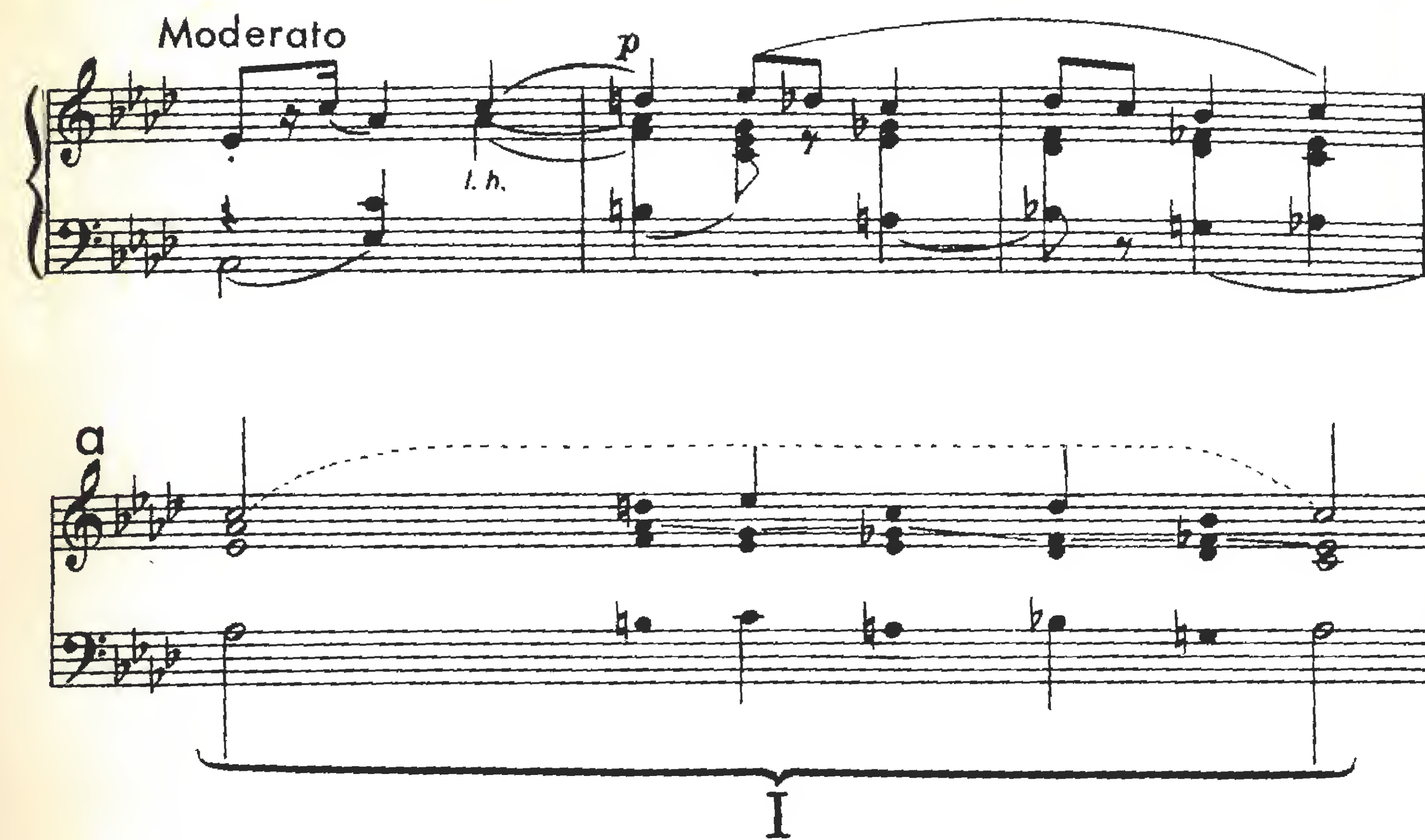
# 348 BACH Chorale (No. 167)



# 349 HAYDN String Quartet, Op 76, No. 1



# 350 CHOPIN Mazurka, Op 24, No. 3



# 351 WOLF Schlafendes Jesuskind





352

a

I  $\rightarrow$  II<sup>6</sup> V I

b

I V I

c

I IV  $\rightarrow$  V I

d

I  $\rightarrow$  VI V I

353

a

I IV V I

b

I  $\rightarrow$  IV V I

c

I  $\rightarrow$  IV V I

354

a

I II<sup>6</sup> V I

b

I P II<sup>6</sup> V I

c

I  $\rightarrow$  P II<sup>6</sup> V I

355

I  $\rightarrow$  IV V I

356

I  $\rightarrow$  IV V I



# 337 CHOPIN Mazurka, Op 30, No. 4

Allegretto

*p* *poco stretto*

*dim.* *pp*

*slentando*

a

(5)

I V I

b

I V I

# 358 SCHUMANN Novelette, Op 21, No. 2

Ausserst rasch und mit Bravour

*ff* *sf*

*p* *pp*

*slentando*

a

N IN

I V

b

I V



# 359 CHOPIN Mazurka, Op 17, No. 4

Lento, ma non troppo

a

b

# 360 WAGNER Siegfried's Rhine Journey ("Götterdämmerung")

Rasch

*f* *vigoroso*

a

# 361 CHOPIN Mazurka, Op 7, No. 2

Vivo, ma non troppo

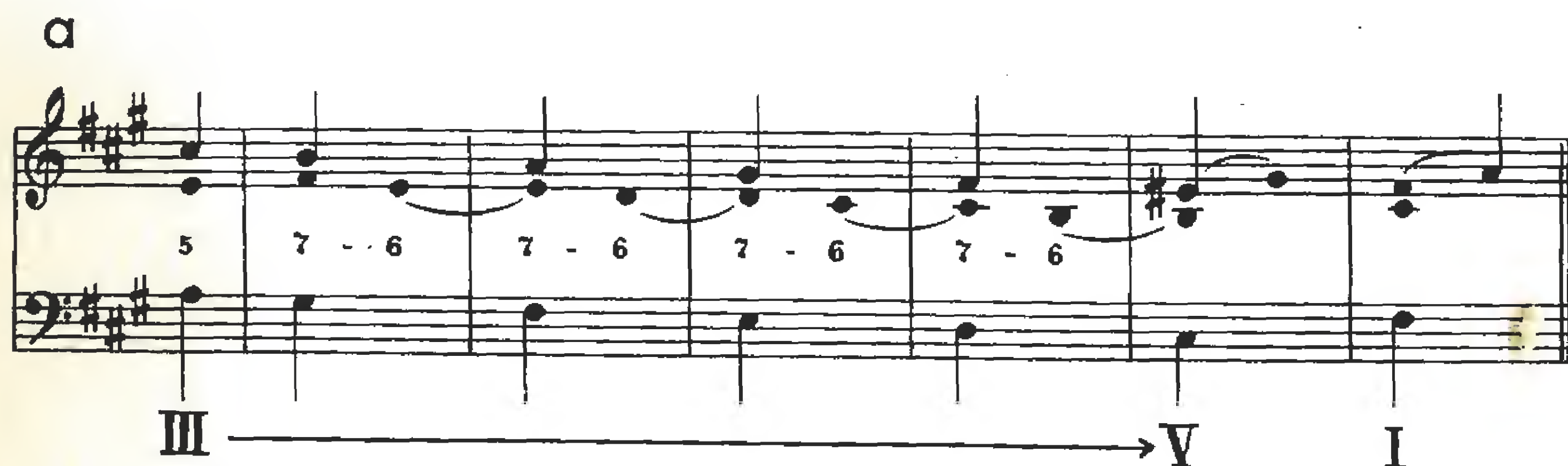
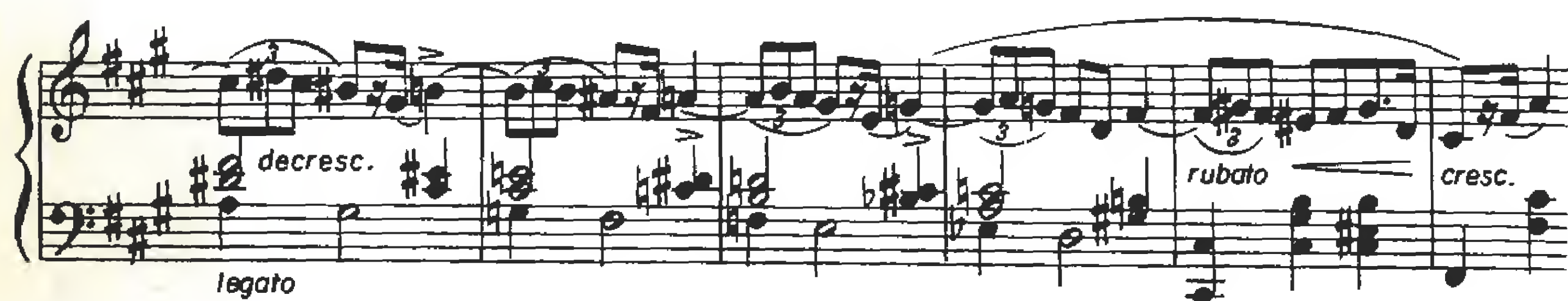
a

b

c

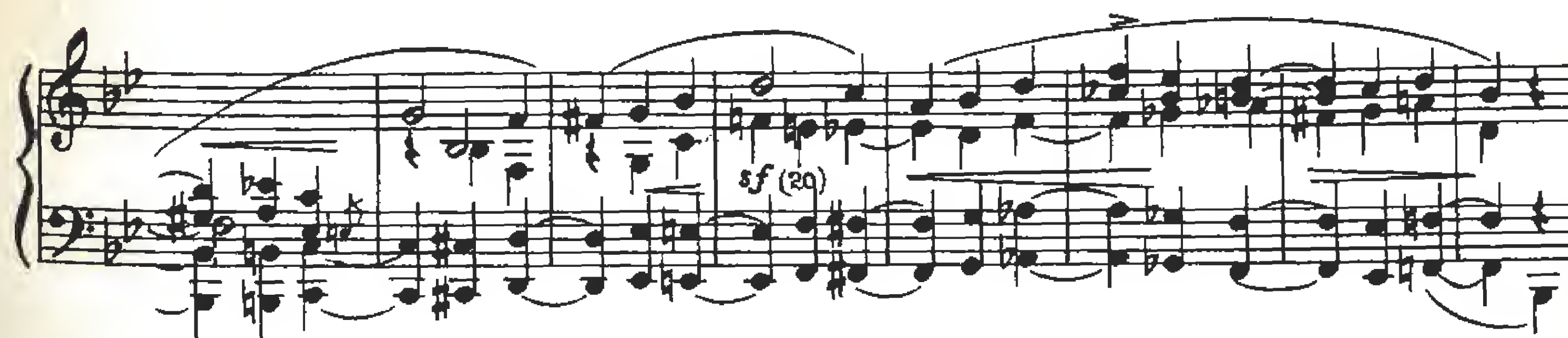
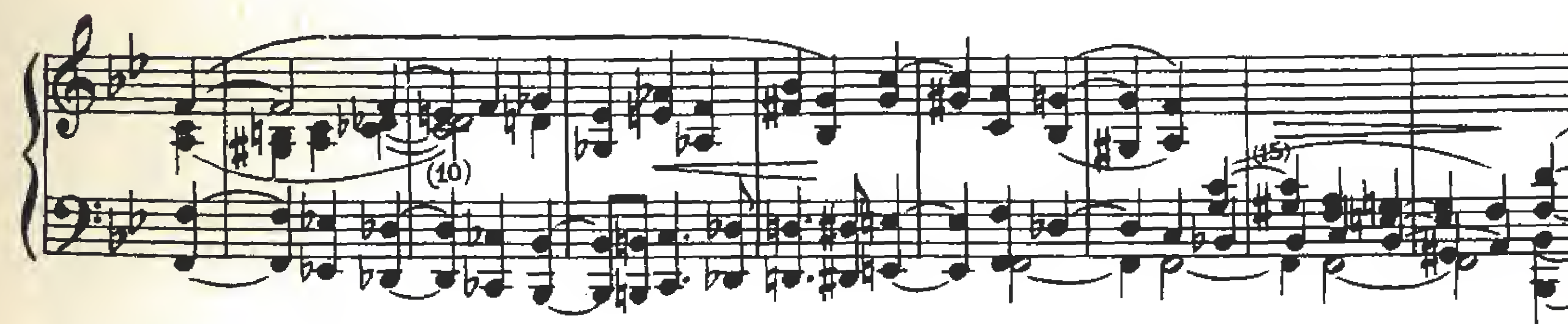
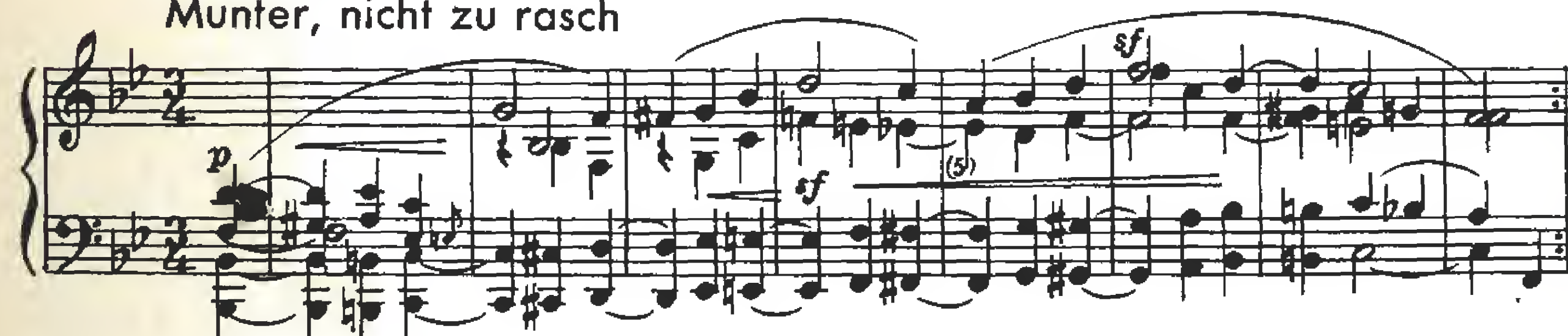
d





### 363 SCHUMANN Novelette, Op 21, No. 8

Munter, nicht zu rasch





a

I V

b

I V

c

I V

d

V

e

6

f

V

g

I → II<sup>6</sup> V I

h

I → II<sup>6</sup> V I

from

I

etc.

A

I V

B

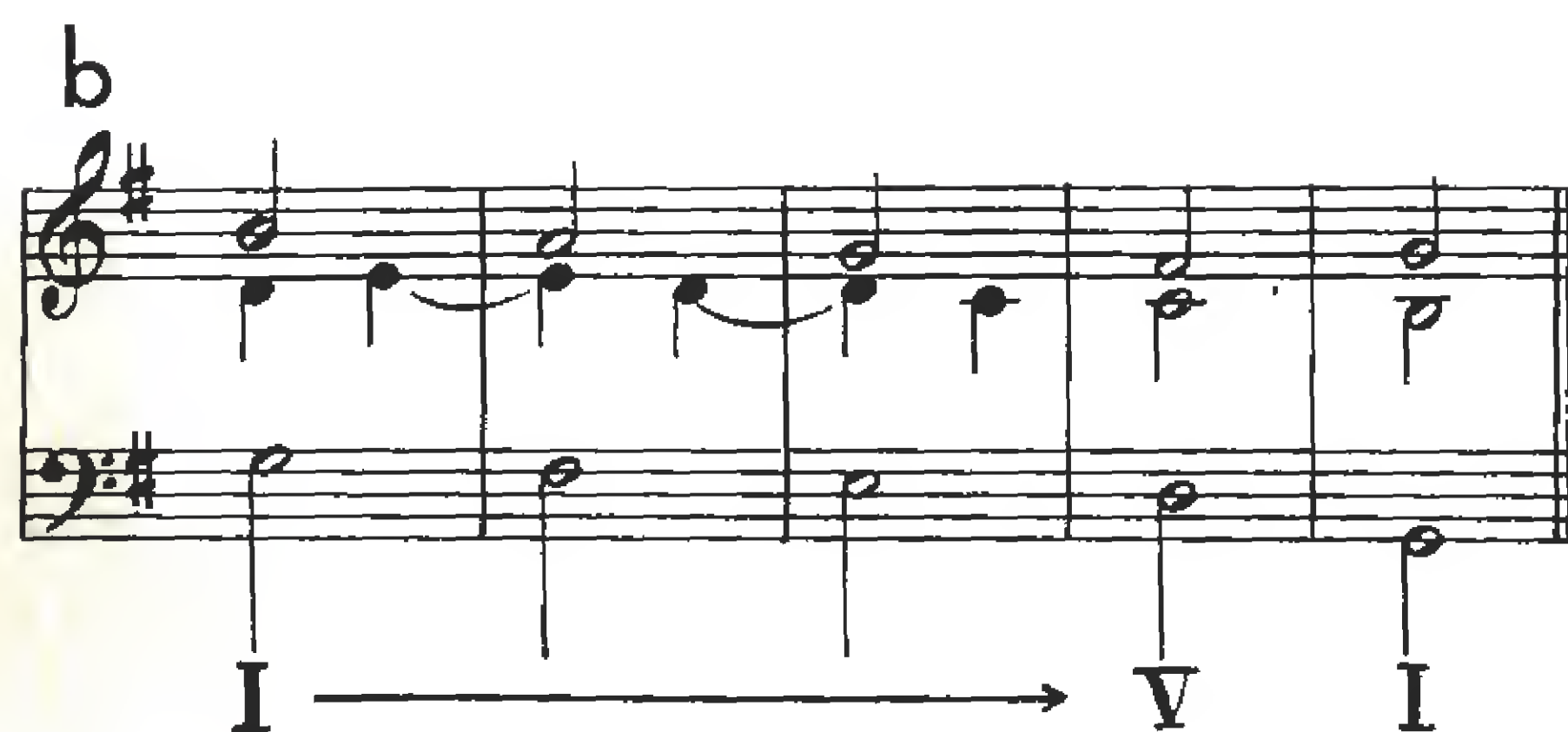
V

A'

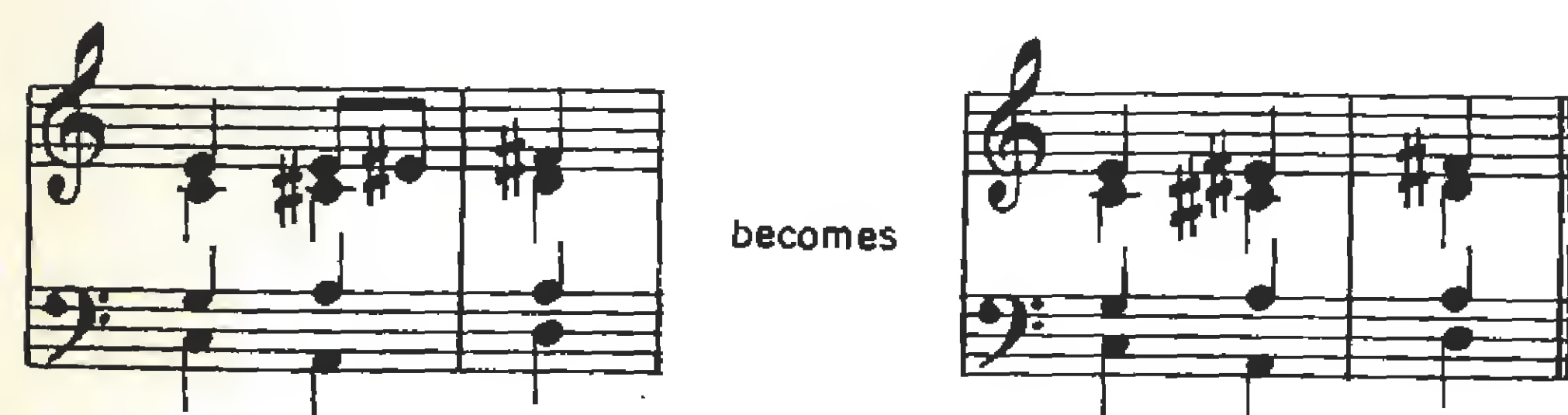
I → II<sup>6</sup> V I



364

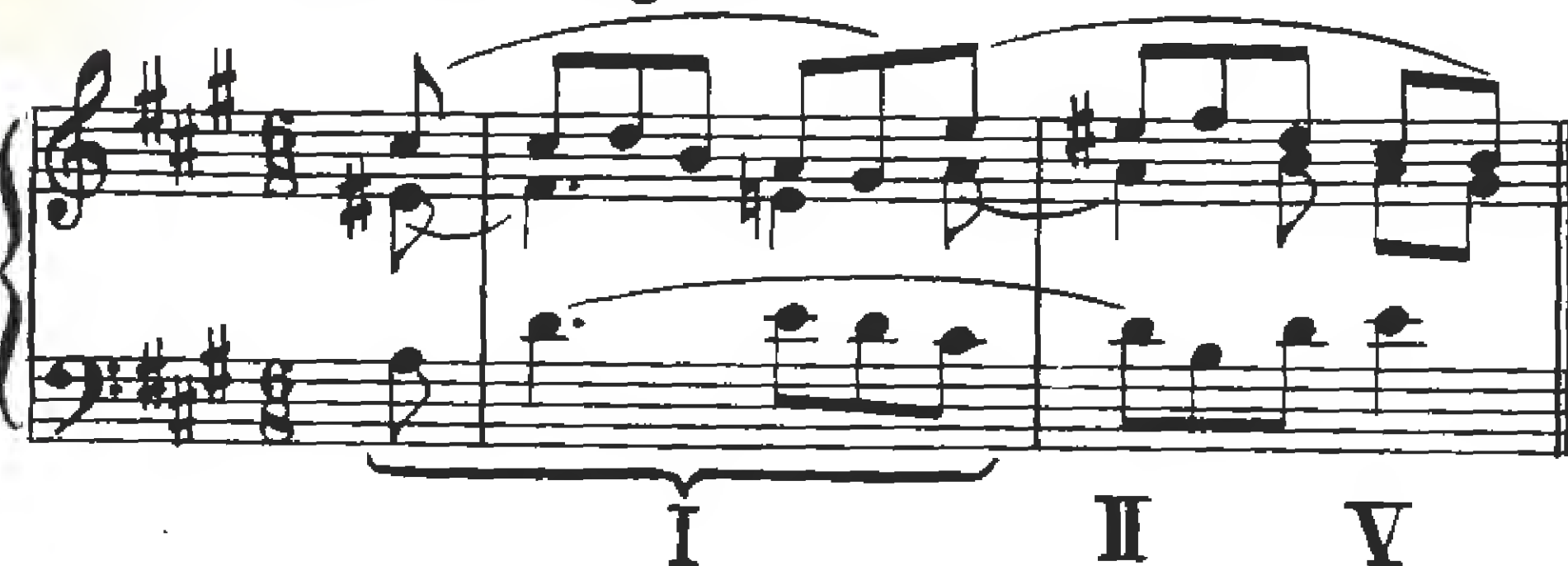


365

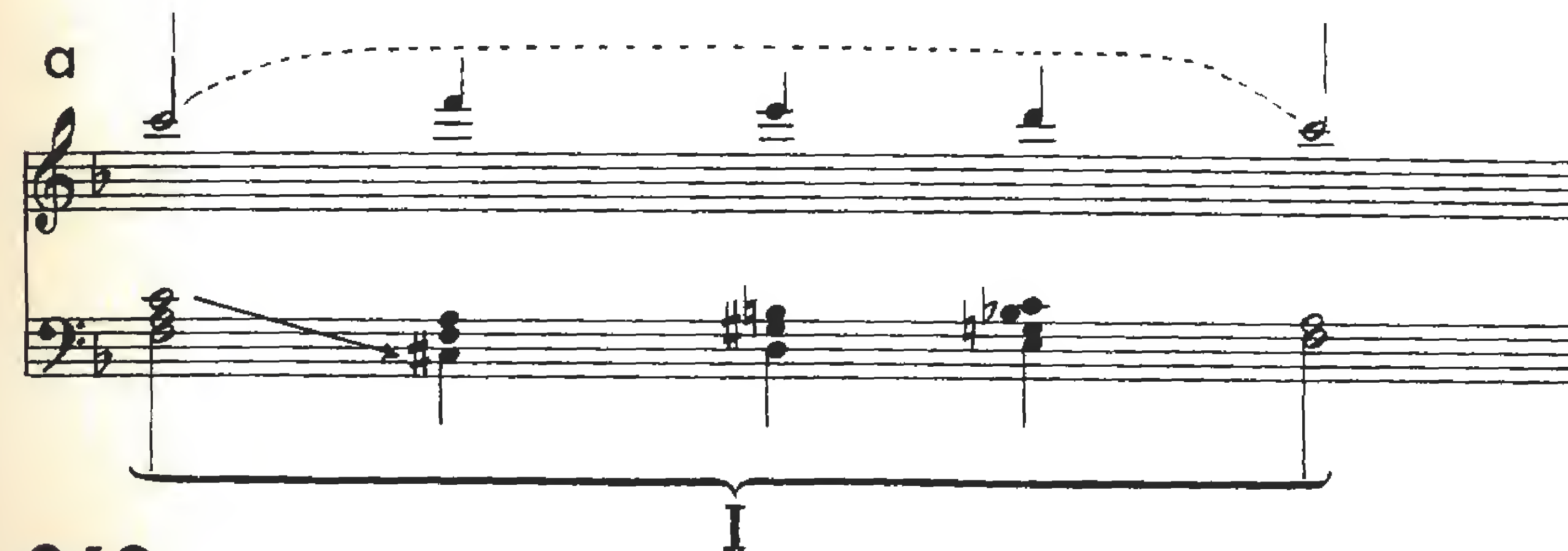


366 SCHUBERT Tränenregen

Ziemlich langsam



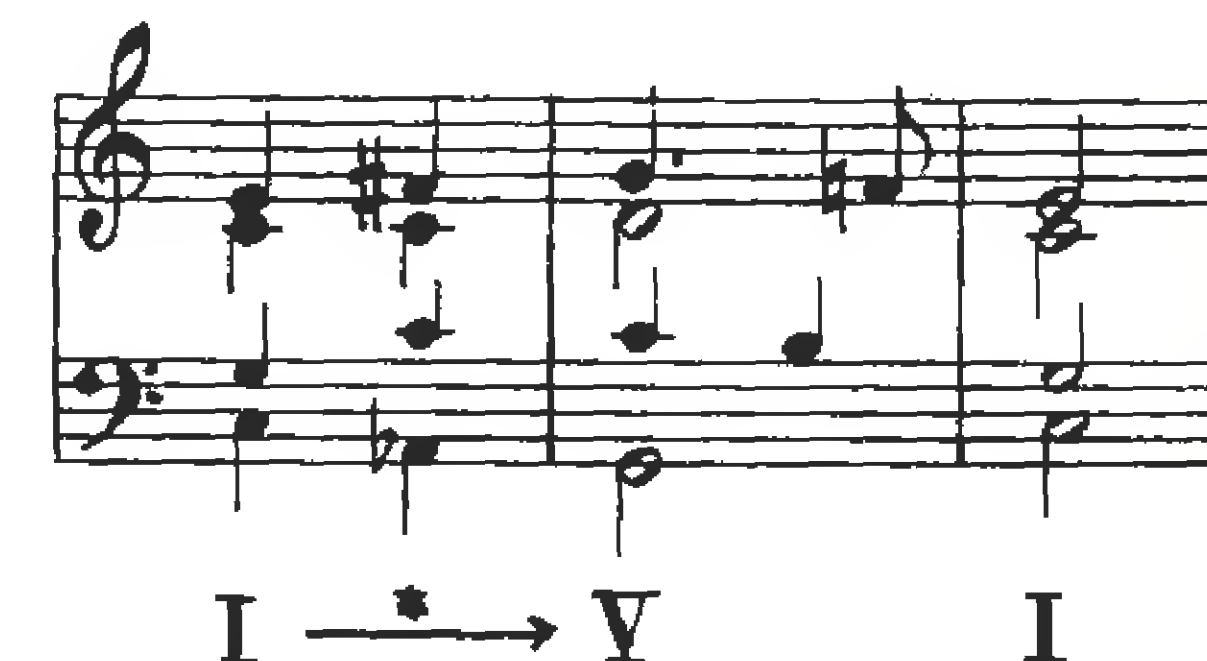
367

WAGNER "Götterdämmerung,"  
(Act I)

368



becomes



369





370

Handwritten musical notation for exercise 370, consisting of three systems (a, b, c) in treble and bass staves. System a: Treble clef, key of D major, 4/4 time. Bass clef, key of D major, 4/4 time. Chords: I, \*, V, I. System b: Treble clef, key of D major, 4/4 time. Bass clef, key of D major, 4/4 time. Chords: I, \*, V, I. System c: Treble clef, key of D major, 4/4 time. Bass clef, key of D major, 4/4 time. Chords: I, VI, \*, V, I.

371 WAGNER Prelude, "Tristan und Isolde"

Handwritten musical notation for exercise 371, consisting of two systems in treble and bass staves. The tempo is marked "Langsam und schmachkend" and the dynamics are "pp". The notation includes a melodic line in the treble and a harmonic line in the bass.

372

Handwritten musical notation for exercise 372, consisting of two systems in treble and bass staves. Chords: I, IV, \*, V, I.

373

Handwritten musical notation for exercise 373, consisting of two systems in treble and bass staves. Chords: I, IV<sup>6</sup>, \*, V, I.

374

Handwritten musical notation for exercise 374, consisting of two systems in treble and bass staves. The first system is labeled "II or II<sup>6</sup> phrygian" and the second system is labeled "II".

375

BEETHOVEN Piano Sonata, C# minor, Op 27, No. 2

Handwritten musical notation for exercise 375, consisting of three systems in treble and bass staves. The tempo is marked "Adagio sostenuto". The notation includes a melodic line in the treble and a harmonic line in the bass. Chords: I, II<sup>6</sup> phr., V, I.

376

WEBER "Der Freischütz" (Act II, No. 6)

Handwritten musical notation for exercise 376, consisting of three systems in treble and bass staves. The tempo is marked "Allegretto". The notation includes a melodic line in the treble and a harmonic line in the bass. Chords: I, II<sup>6</sup> phr., V, I.



# 377 R. STRAUSS "Ariadne auf Naxos"

Mezzo movimento

[P. 216, PIANO-VOCAL SCORE]

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a

b

# 378 CHOPIN Nocturne, Op 27, No. 1

Larghetto

a

b

c

# 379

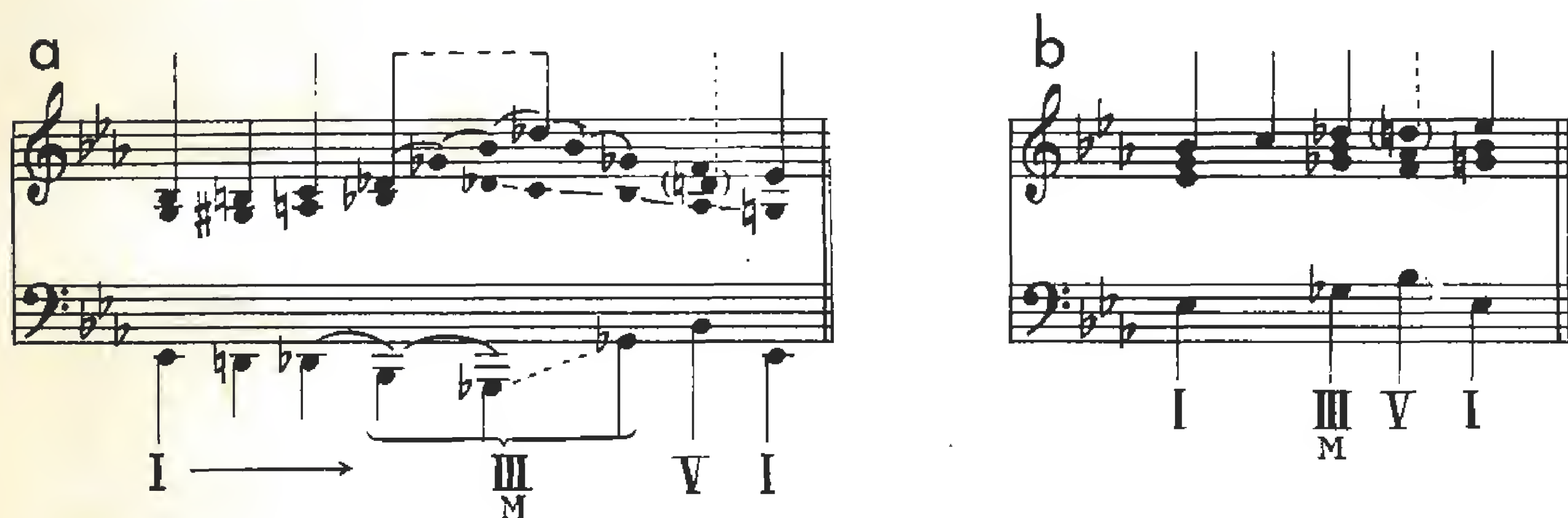


# 380 PROKOFIEFF Gavotte, Op 77, No. 4

Allegro moderato

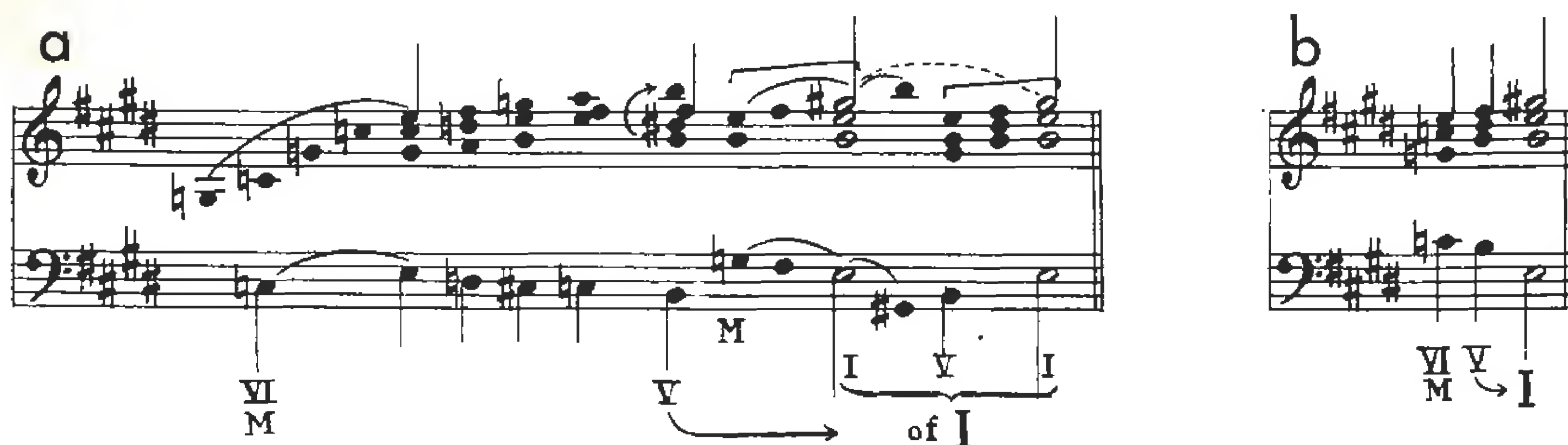


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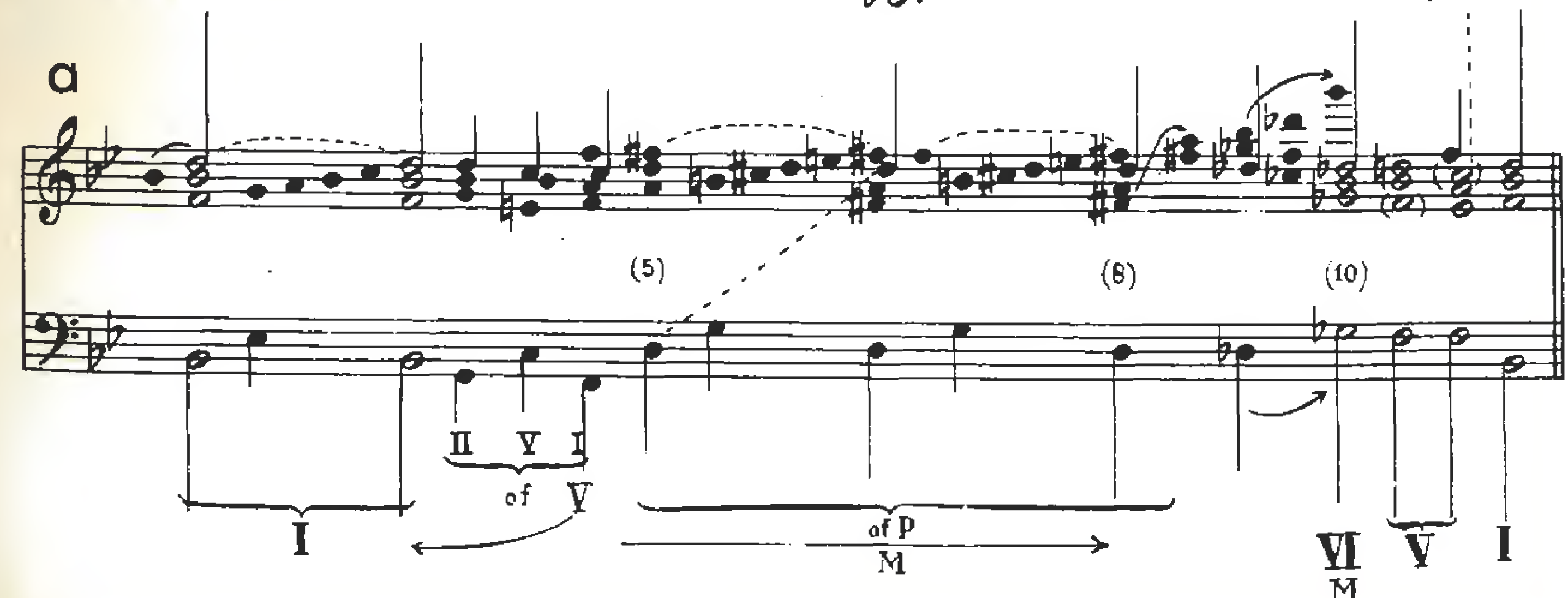
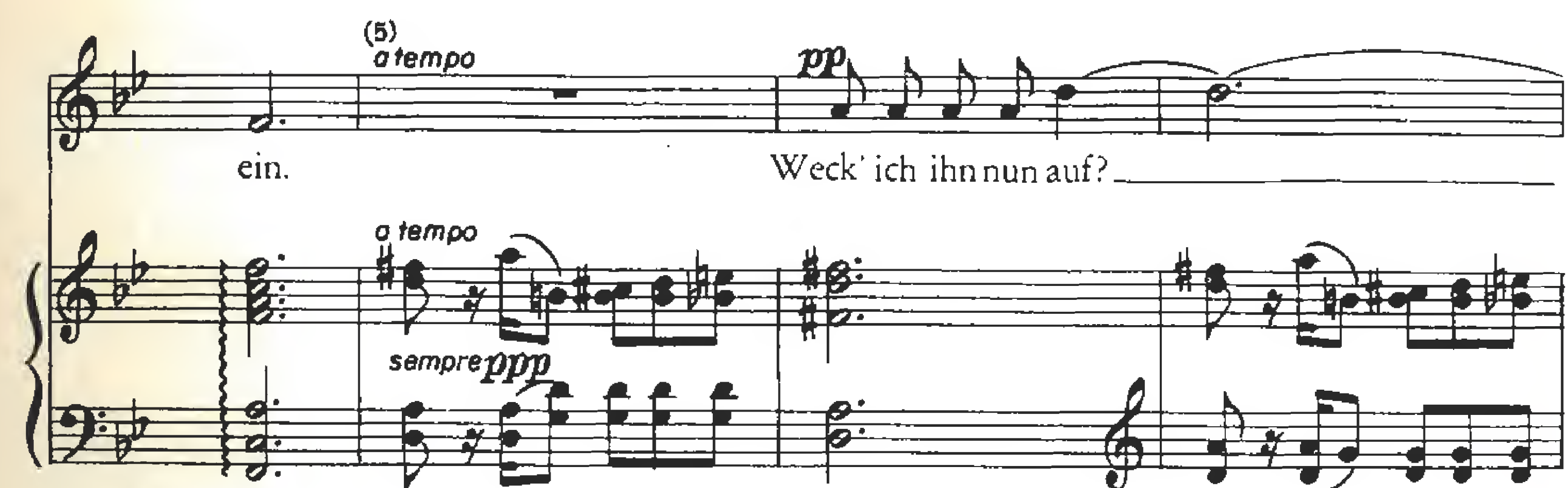
# 381 R. STRAUSS Don Juan

Allegro molto con brio



# 382 WOLF In dem Schatten meiner Locken

Leicht, zart, nicht schnell



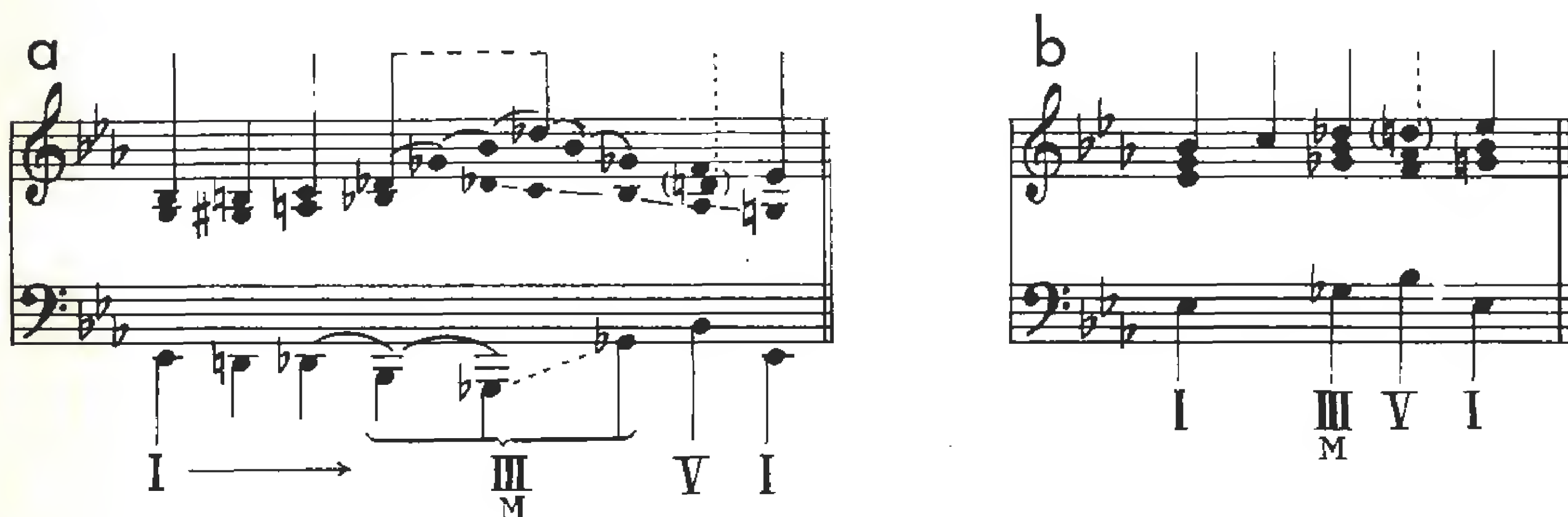


# 380 PROKOFIEFF Gavotte, Op 77, No. 4

Allegro moderato

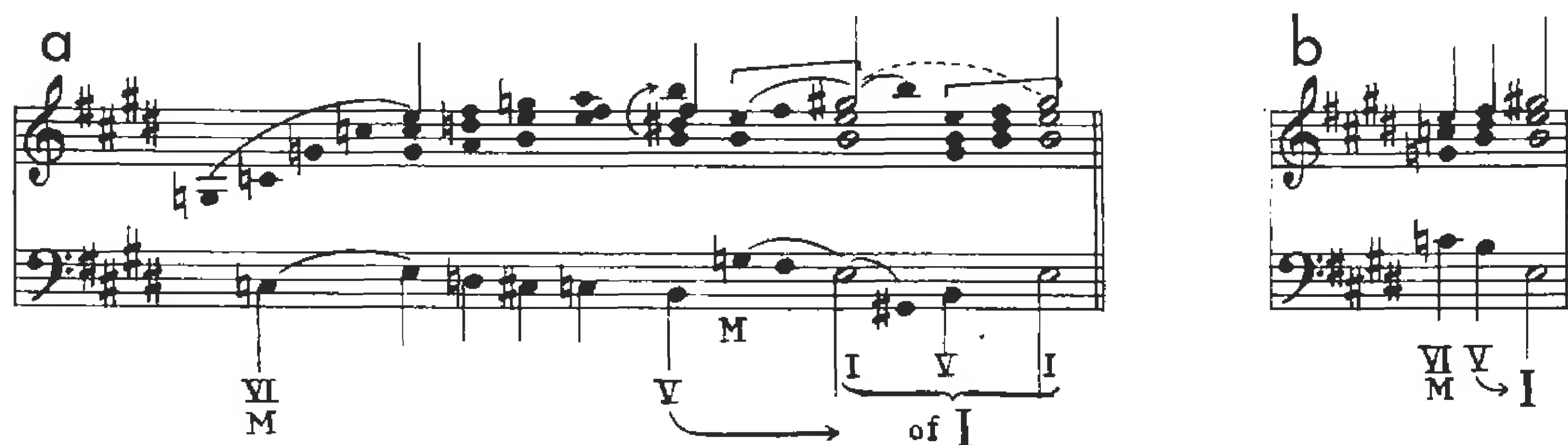
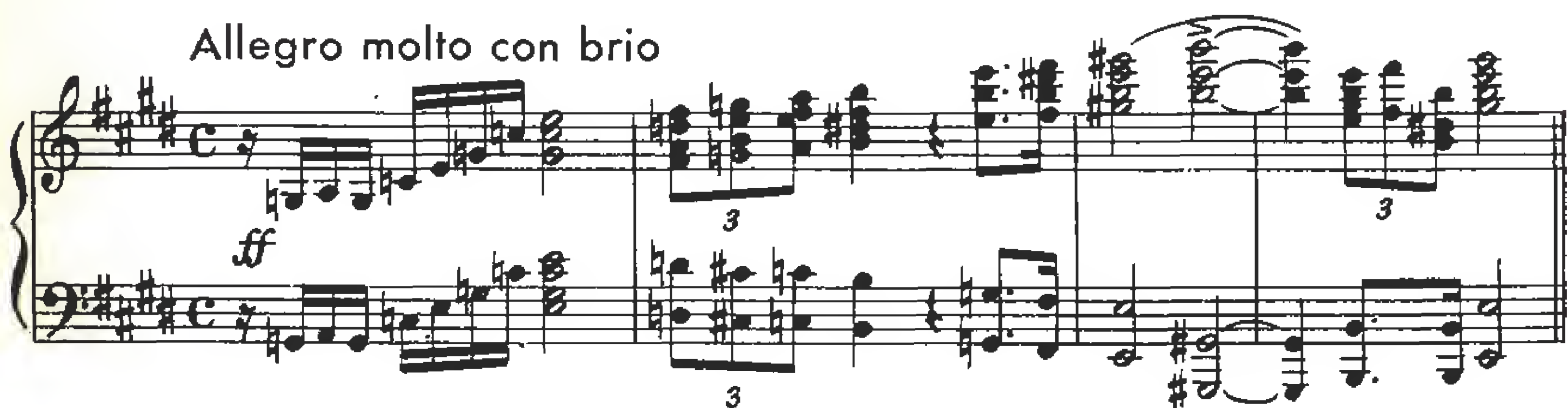


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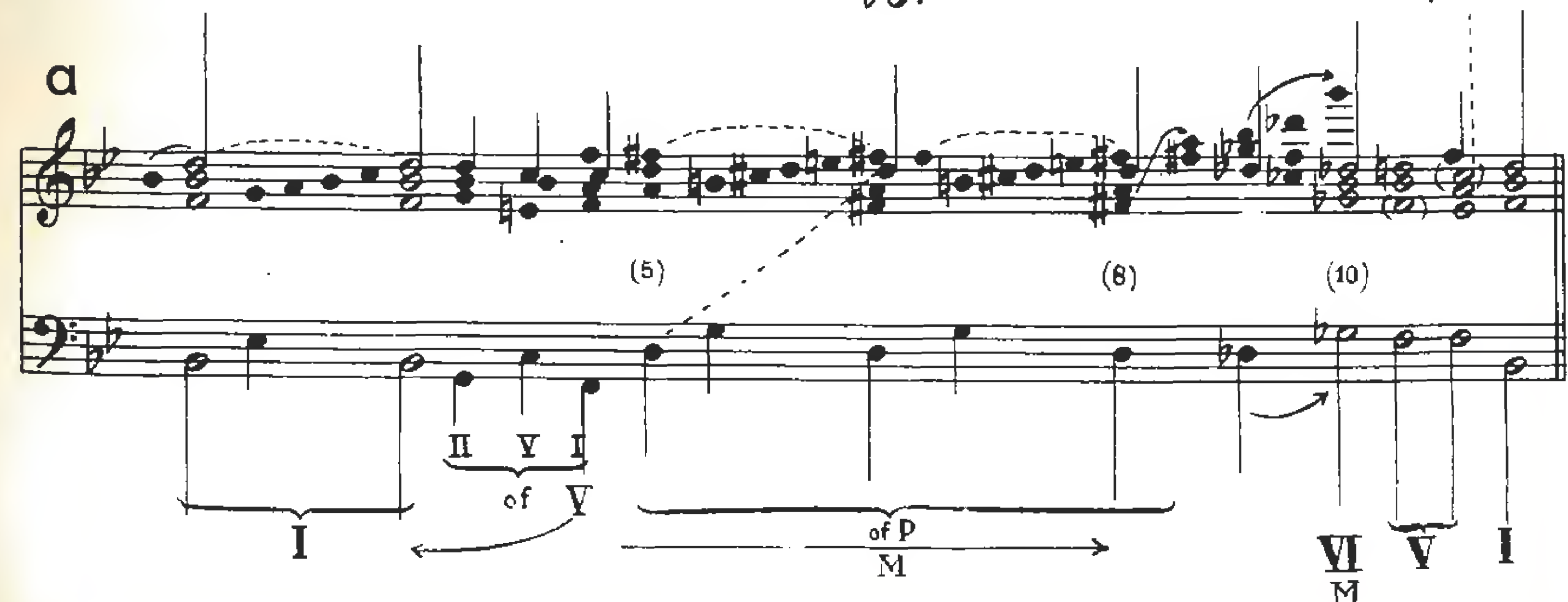
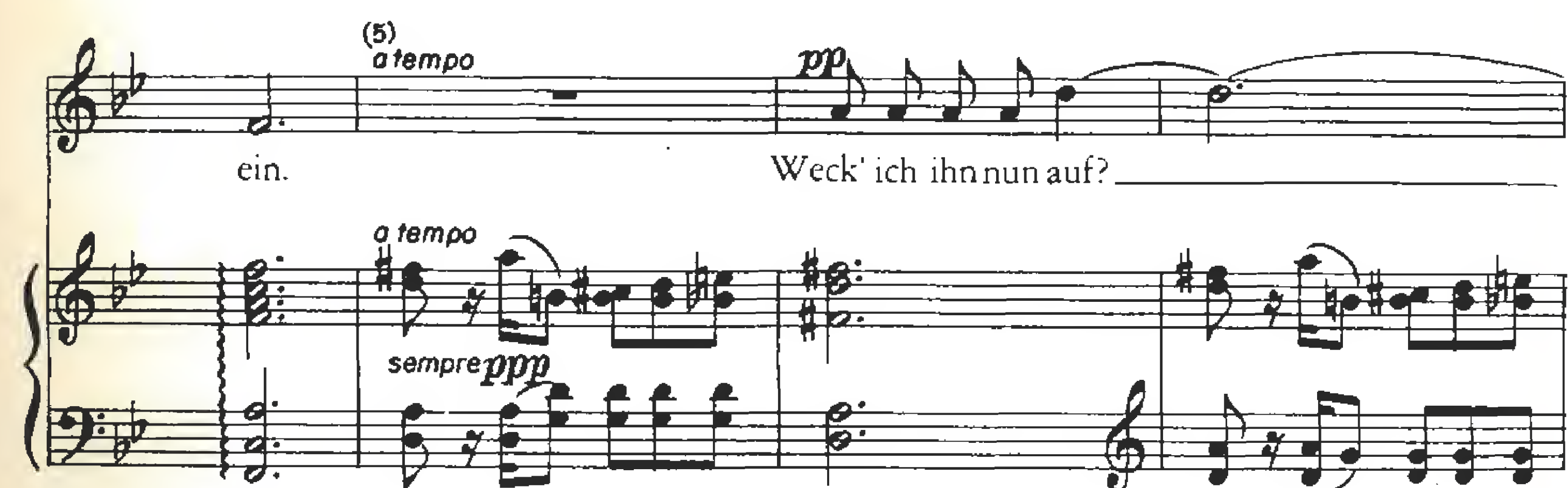
# 381 R. STRAUSS Don Juan

Allegro molto con brio



# 382 WOLF In dem Schatten meiner Locken

Leicht, zart, nicht schnell





382 cont'd

Harmonic progression: I, VI, V, I

# 383 BEETHOVEN Piano Sonata, C minor, Op 13

Adagio cantabile

Harmonic progression: I, V, I, V, I

Harmonic progression: I, V, I, V, I

Harmonic progression: I, V, I, V, I

Harmonic progression: I, V, I, V, I

383 cont'd

Harmonic progression: I, V, I, V, I

Harmonic progression: I, V, I, V, I

Harmonic progression: I, V, I, V, I

# 384 SCHUBERT Piano Sonata, C minor

Adagio

Harmonic progression: I, V, I, V, I



# 384 cont'd

a

b

c

## 385 SCHUBERT Pause

Ziemlich geschwind

# 385 cont'd



# 385 cont'd

(65) — mei-ner Lie - bes - pein? Soll es das Vor - spiel - neu - er Lie - der sein? (69)

a

(46) (52) (55) 5 (63) 6 5 (67) (69)

I —————> II (DF) —————> M —————> double mixture —————> M —————> V —————> I

b

I —————> II —————> M —————> V —————> I

# 386 MAHLER Das Lied von der Erde, No. 6

Langsam

Ich — su - che Ru - he, Ru - he für mein ein - - - - sam Herz!

*espress.*

*pp*

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# 386 cont'd

a

I —————> II<sup>6</sup> phr. —————> V —————> I

# 387 CHOPIN Mazurka, Op 68, No. 4 (Posth.)

Andantino

9

I —————> II —————> V —————> I

15

*cresc.*

I —————> II —————> V —————> I

20

I —————> II —————> V —————> I

a

9 14 15-19 20 21

I —————> II —————> V —————> I



387 cont'd

Two systems of musical notation for exercise 387. Each system consists of a treble and bass staff. The first system is marked with a 'b' and the second with a 'c'. Both systems show a sequence of chords with Roman numerals: I, III, V, I, VI, V, I. A 'double mixture' is indicated between the III and V chords. The notation includes various accidentals and ties.

388 MOZART Piano Sonata, F Major, K. 280

Two systems of musical notation for exercise 388. The first system is marked 'Adagio' and 'tr'. It shows a sequence of chords with Roman numerals: I, II<sub>5</sub>, V, VI (for I), V, I. The notation includes various accidentals and ties. The second system is marked with an 'a' and shows a sequence of chords with Roman numerals: I, II<sub>5</sub>, V, VI (for I), V, I. The notation includes various accidentals and ties.

389 SCHUBERT Trio, B<sup>b</sup> Major, Op 99

Two systems of musical notation for exercise 389. The first system is marked 'Allegro moderato' and shows a sequence of chords with Roman numerals: I, III, V, I, VI, V, I. The notation includes various accidentals and ties. The second system is marked with an 'a' and shows a sequence of chords with Roman numerals: I, II (DF), V, VI (for I), V, I. The notation includes various accidentals and ties.



# 390 HAYDN Piano Sonata, F Major, No. 29

Adagio

a

b

# 391 SCHUMANN Forest Scenes, No. 6

Mässig

a

# 392 BACH Chorale (No. 5)

a



# 393 CHOPIN Waltz, Op 64, No. 2

Tempo giusto

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

Ped. \* Ped. \* Ped. \* Ped. \*

Ped. \* Ped. \* Ped. \*

a

I V I VI V I III V

b

I III V

# 394 SCHUBERT Piano Sonata, B<sup>b</sup> Major

Molto moderato

pp

pp

pp dim.

legato

pp

(5)

(10)

(15)

(20)

(25)



pp

(30)

cresc.

(35)

f

(40)

cresc.

(44)

decresc.

cresc.

decresc.

395

(1-18) (20-35) (35-38) (39)

I VI V I

396

I V I

397

(5) (8) (10) (13) (15) (18)

I V I N P V I

of I

398

(20) (25) (34)

of VI I



399

(36) (39) (41) (44)

V I V

400

400

A B A'

(18) (20) (36) (39) (44)

I V VI(M) V I V<sup>7</sup>

# 401 HAYDN String Quartet, Op 20, No. 5

Adagio

401

Adagio

(1) (4) (7) (10) (13)

I IV<sub>DF</sub> V I



Re - cor - da - - - re (4)

Re - cor - da - - - re, re - cor - da -

Re - cor - da - - - re

Re - cor - da - - -

Re - cor - da - - -

Re - cor - da - - - re

Je - su pi - e, Je - su pi (8)

re Je - su pi e,

Je - su pi e, quod

re Je - su pi e, quod

re Je - su pi e, quod

Je - su pi e,

e, quod sum cau - sa tu - ae vi - - ae ne (12)

quod sum cau - - - sa tu - ae vi - - ae ne me

sum cau - - - sa tu - ae vi - - ae

sum cau - sa, quod sum cau - - - sa tu - - - ae vi - - - ae

sum cau - - - sa tu - ae vi - - ae

quod sum cau - - - sa tu - ae vi - - ae

[From OL, Vol. I.]

a

I P P IV V I of V + I V I VI VL V I

b

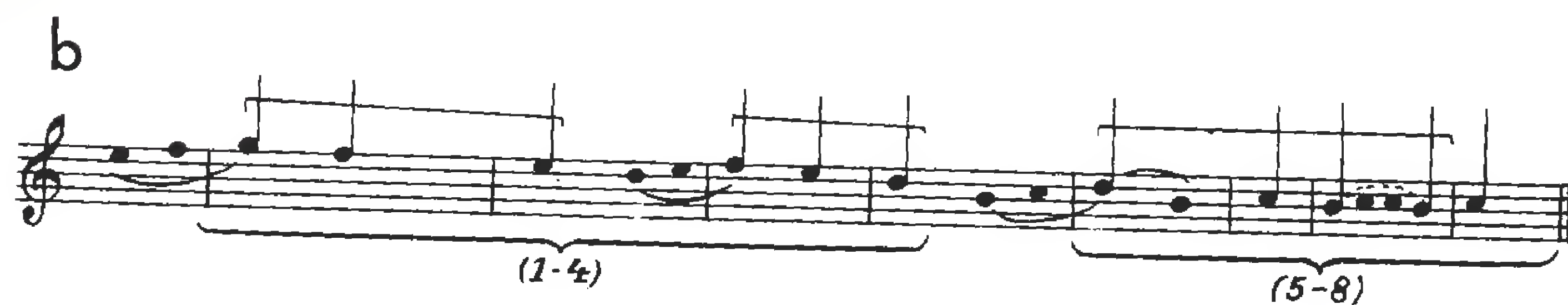
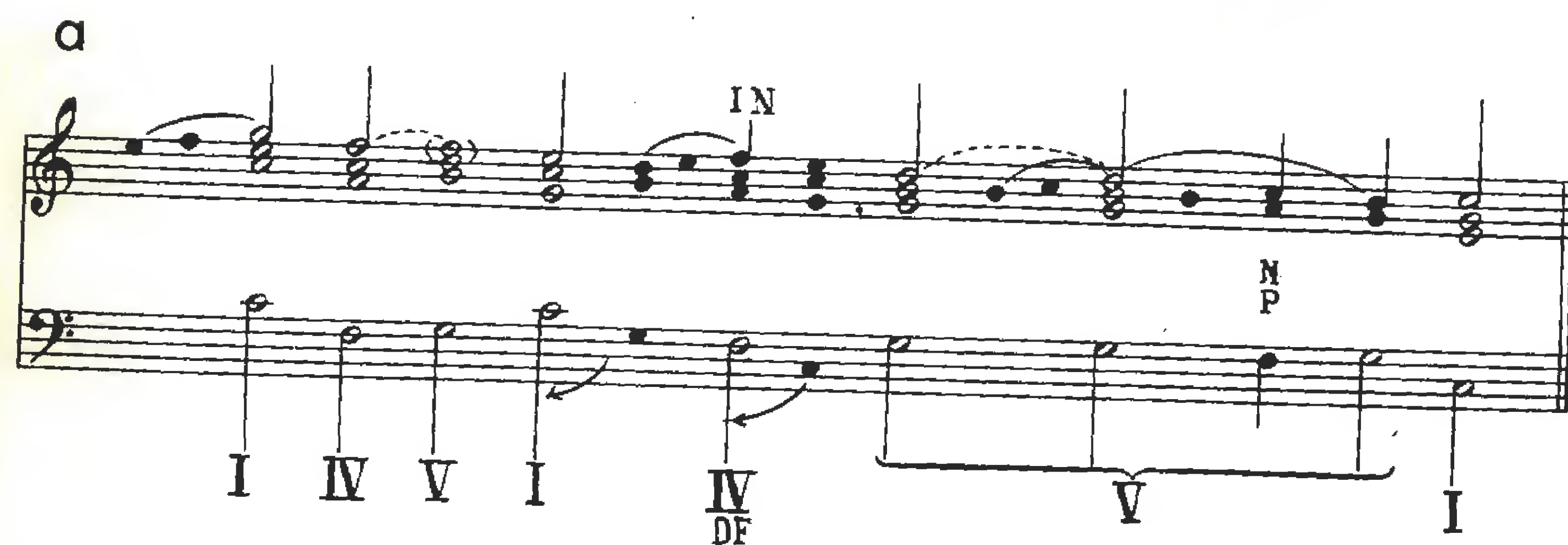
I P P VI VL V I



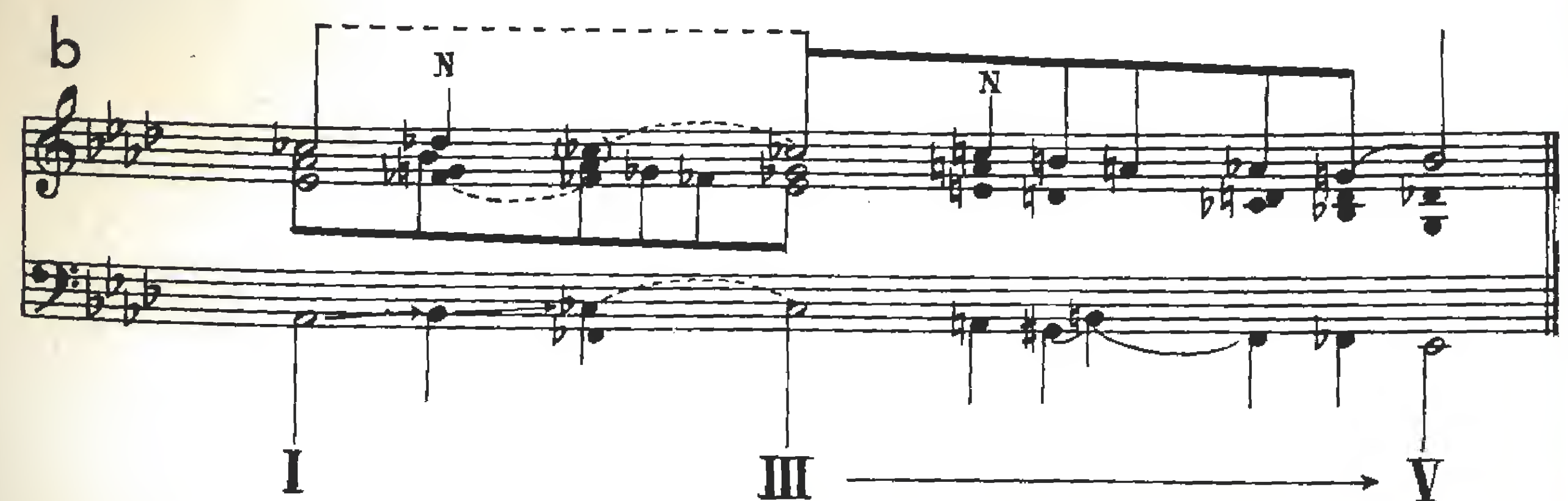
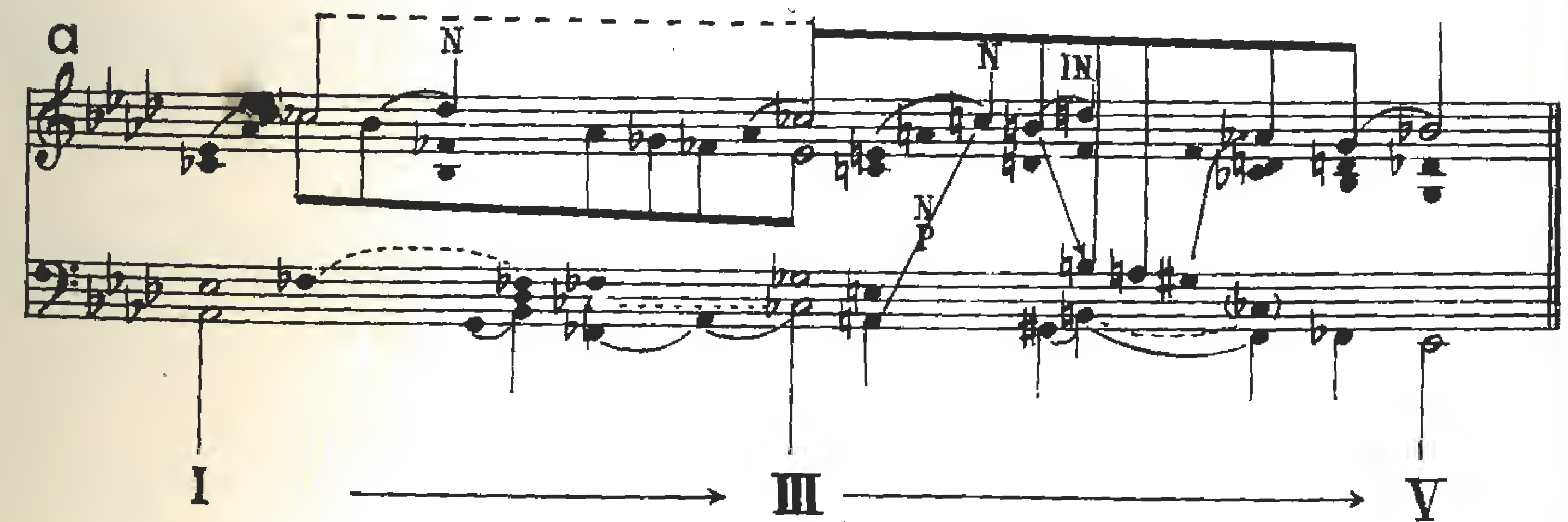
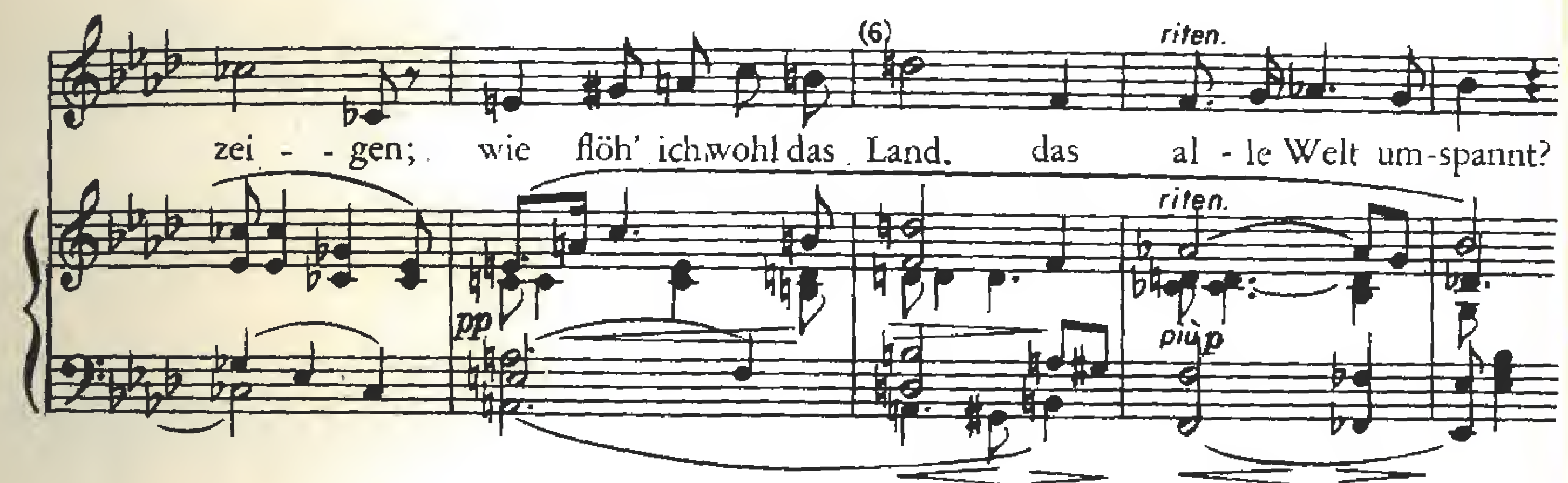
# GASTOLDI Balletto: Speme amorosa



[From SHM, No. 20]



# 404 WAGNER "Tristan und Isolde" (Act II)





# 405 FRANCK Prelude, Aria and Finale

Allegro moderato e maestoso

a

b

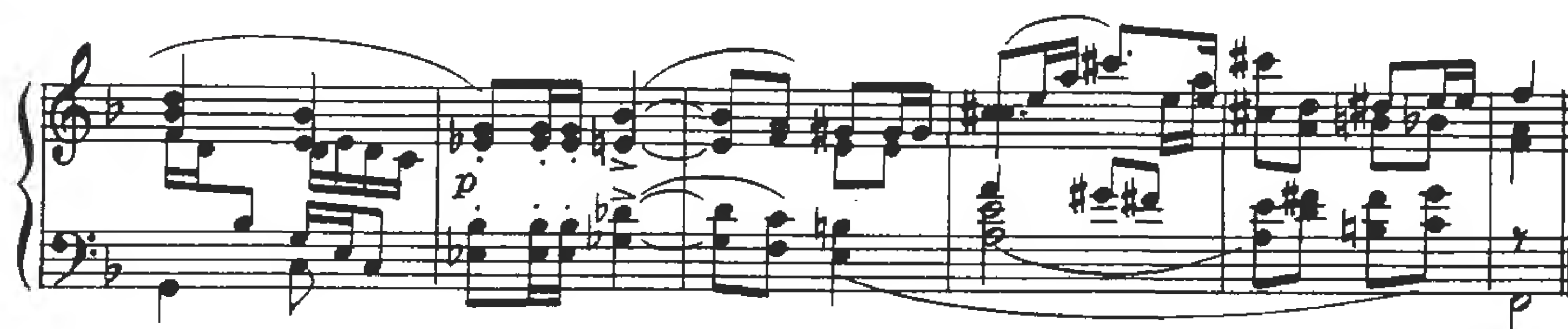
# 405 cont'd

a cont'd

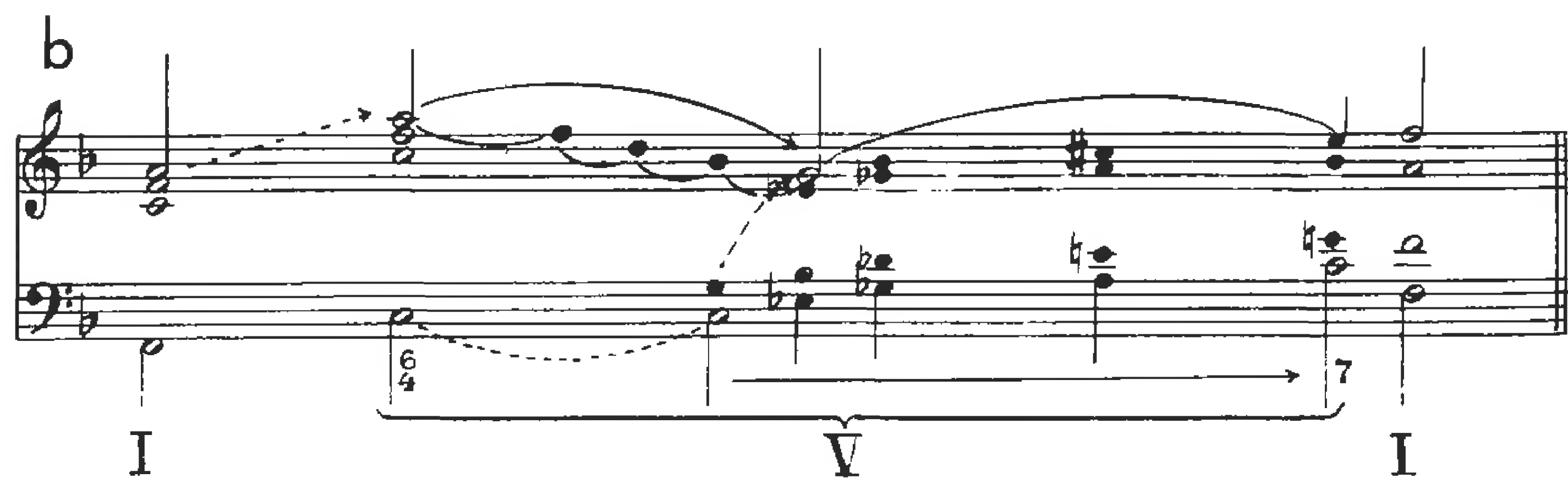
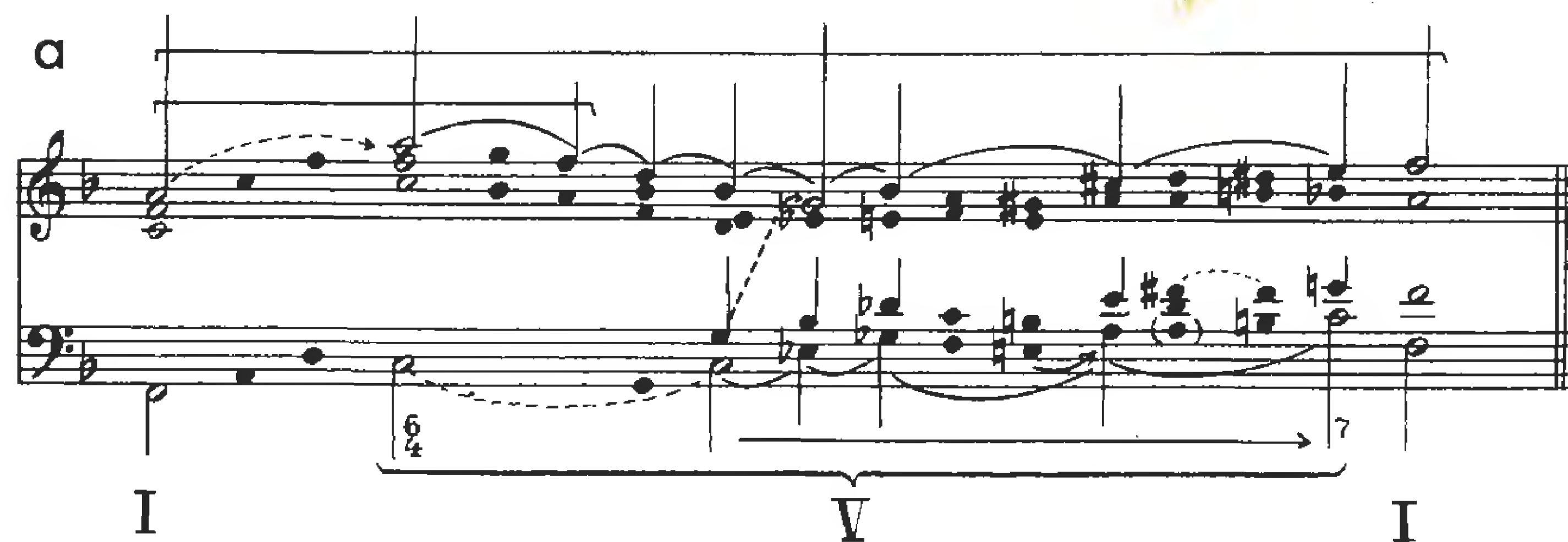
c



# 406 R. STRAUSS Quintet ("Ariadne auf Naxos")



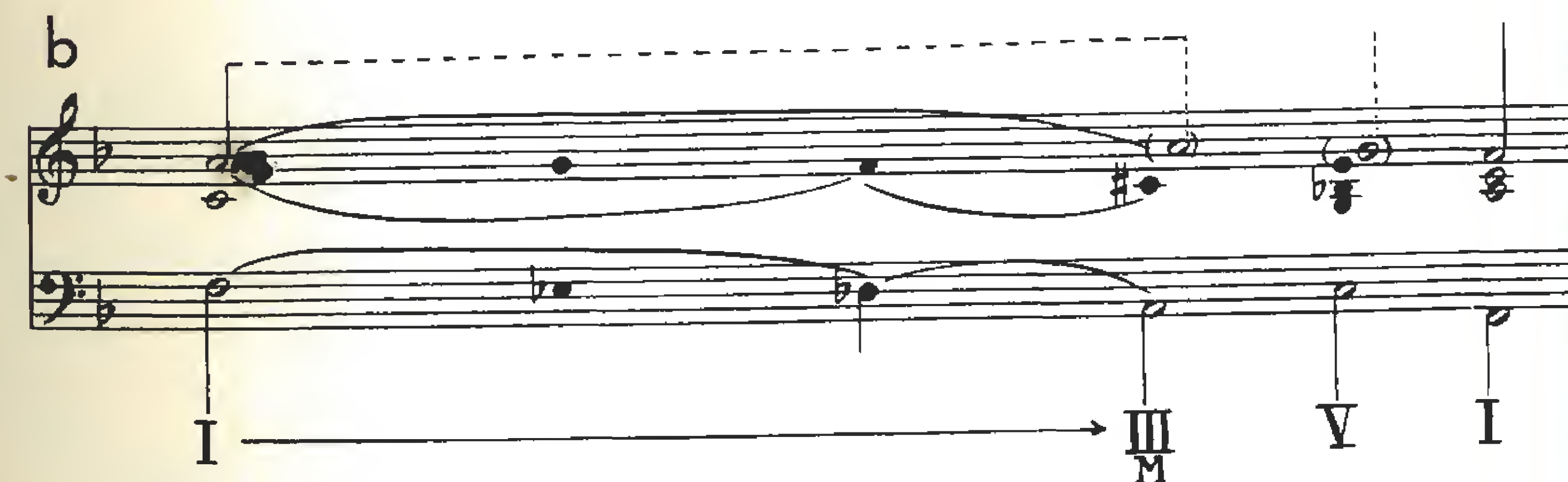
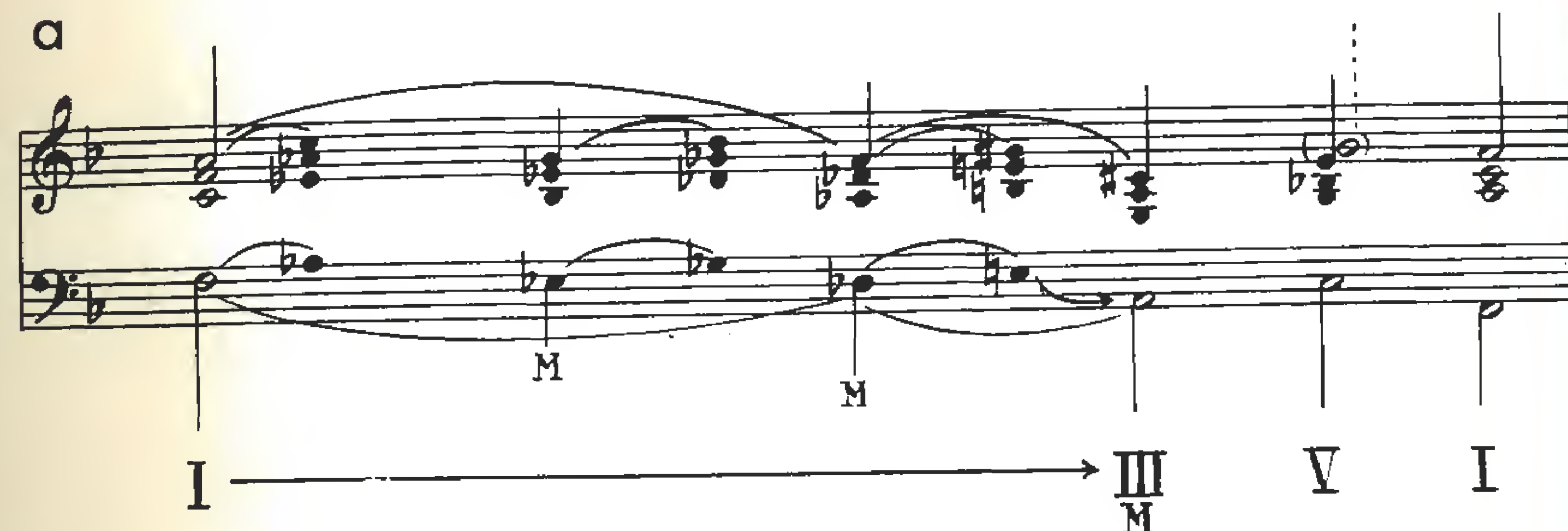
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# 407 R. STRAUSS Quintet ("Ariadne auf Naxos")



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# 408 BIZET Seguidilla ("Carmen," Act I)





Chez — mon a — mi — Lil — las Pas — tia J'i —

rai dan — ser la Sé — gue — dille Et boi — re du Man — za — nil — la —

J'i — rai chez mon a — mi Lil — las Pas — tia.

# 409 CHOPIN Polonaise-Fantasy

a

a

b

c

# 409 cont'd

a cont'd



b

(1) (5) (10) (12) (17) (18) (19)

I II<sup>7</sup> V I

c

(1) (17) (18) (19)

I II<sup>7</sup> V I

d

(1 - 17) (18) (19) (21) (22) (24) (26) (27)

I II V I IV V I

II<sup>6</sup> phr.

e

(26) (27)

I

f

I II<sup>6</sup><sub>5</sub> V I

## 410 HINDEMITH Piano Sonata No. 2.

Lively

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a

10 10 10

b

10 10 10

c

10 10 10



**411** MARTINŮ Sonata for Cello and Piano No. 2.

**Largo**

*mp*

*poco f*

**412** COPLAND 3 Excerpts from "Our  
Town," No. 1

Moderate, with calm

*p* (17) *dolce cant.* (20)

a

The musical score for 'a' consists of two staves. The upper staff is a treble clef with a melody of eighth and sixteenth notes, some beamed together. A dashed line is drawn above the melody, starting from the first measure and ending at the fourth measure, and then another dashed line from the fifth measure to the eighth measure. The lower staff is a bass clef with a bass line of chords and single notes. The letter 'N' is placed above the melody in measures 2, 3, and 7, and below the bass line in measure 4. The entire score is enclosed in a large bracket at the bottom.

The first system of musical notation for 'The Song of the Lark' is shown. It consists of a treble and a bass staff. The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef and a key signature of one sharp (F#). The music is written in a common time signature (C). The notation includes various musical symbols such as notes, rests, and accidentals. There are also some markings that appear to be 'N' or 'N#' above certain notes. The system is divided into two measures by a double bar line. The first measure is marked with a '1' and the second measure is marked with a '2'.

The first system of the musical score is written on a grand staff (treble and bass clefs). The key signature has one flat (B-flat). The melody is in the treble clef, and the bass line is in the bass clef. The system is divided into three measures. The first measure is a whole note chord (F4, A4, C5) with a 'b' above it. The second measure is a whole note chord (F4, A4, C5) with a 'N' above it. The third measure is a whole note chord (F4, A4, C5) with a '+' above it. Below the staff, there is a bracket labeled 'I' under the first measure, and an arrow labeled 'V' pointing to the third measure. The system ends with a double bar line.

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a cont'd

VI  
M

V

I



# 413 WAGENAAR Ciacona

Adagio

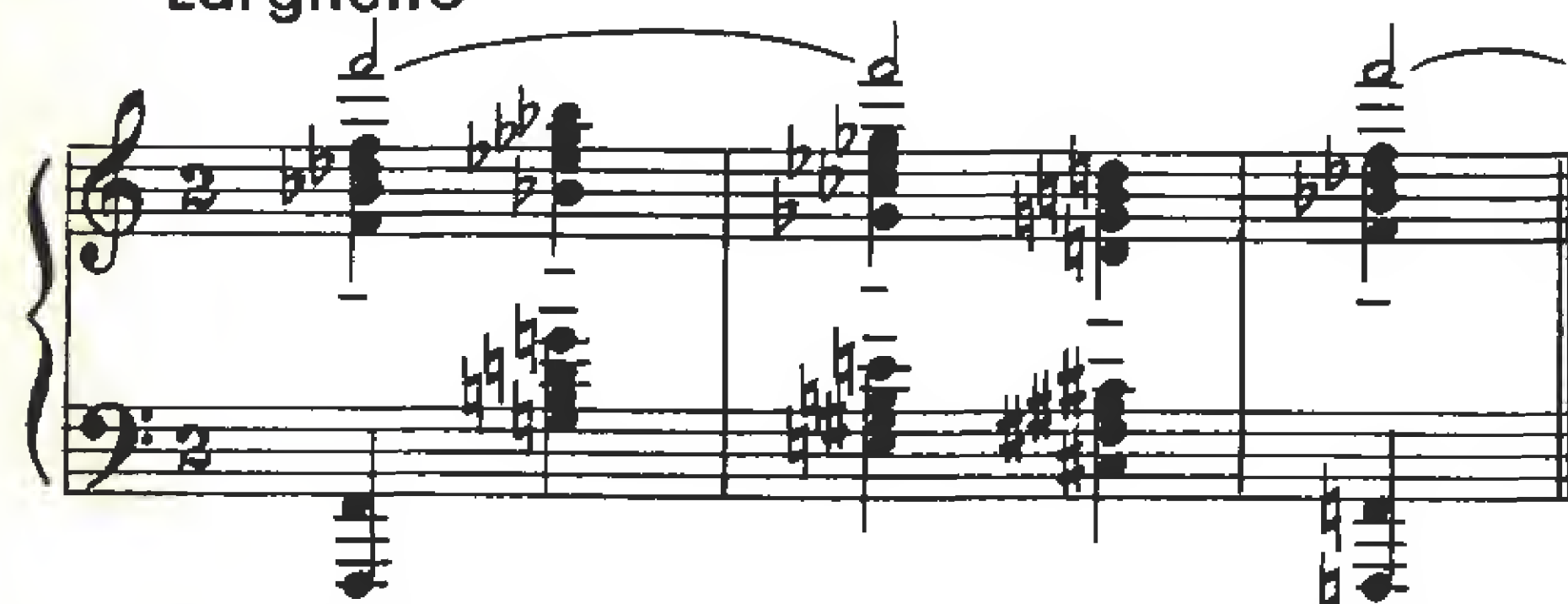


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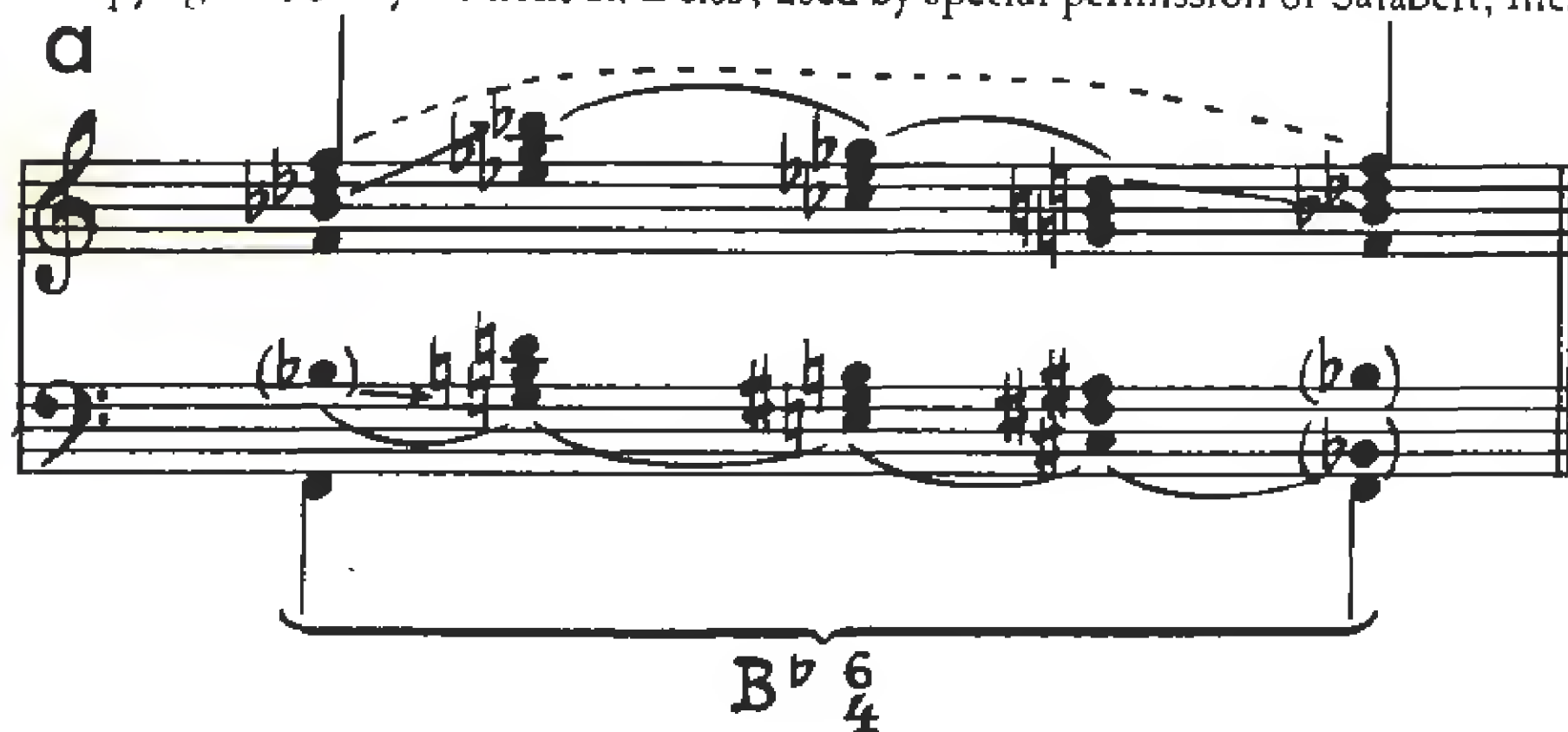


# 414 MARTINŮ Sonata for Violin and Piano No. 2

Larghetto

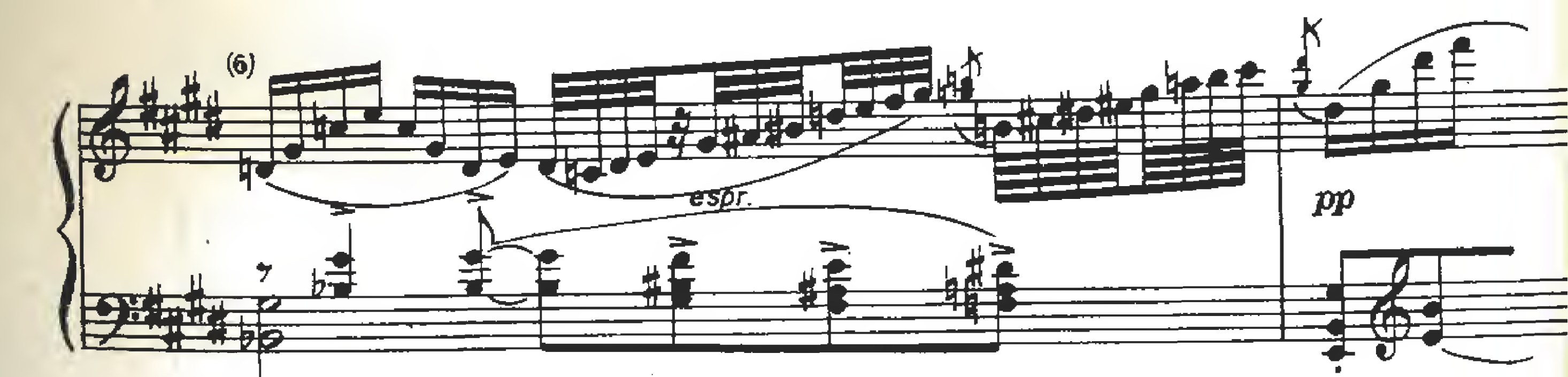
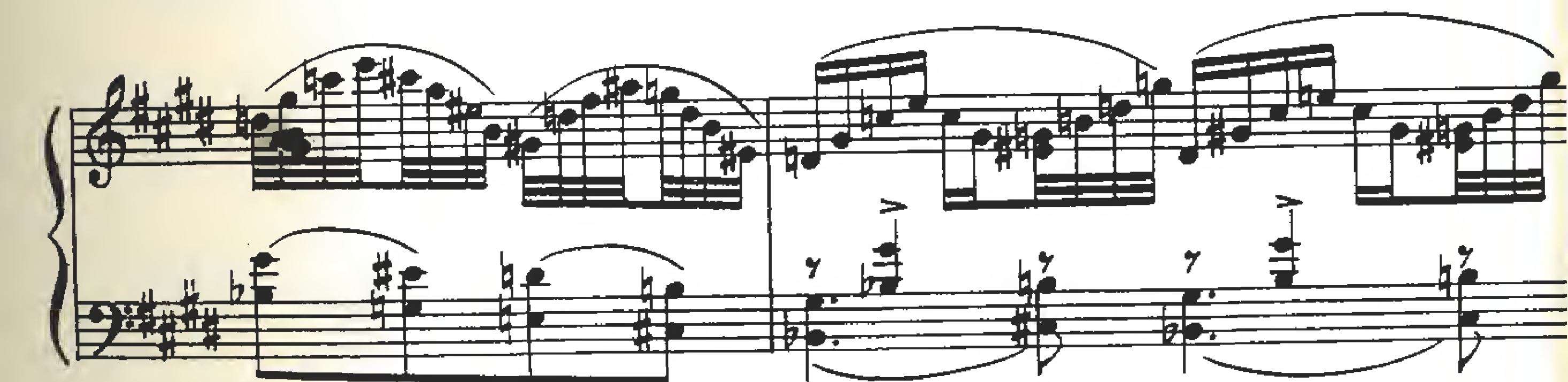


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# 415 RAVEL Jeux d'eau

Allegretto





a

b

# 415 cont'd

a cont'd

c

d

e

with neighbor notes: C# A F# D# C#

## 416 COPLAND Piano Sonata

Molto moderato 8

# 416 cont'd



(205)

*eloquently* *meno f* *p*

(210)

*mp* *pp* *p*

(215)

*mp* *p*

(220)

*espr* *mp* *pp* *p*

(225)

(230)

*cresc.* *f* *dim.*

(240)

*più f* *mp* *f* *ff* *mf*

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# 416 cont'd

a

(196) (200)

I F(V)

a cont'd

(215) (220)

F(V)

a cont'd

(235) (237) (242)

F(V) I

c

(196) (197) (237) (242)

I F(V) polychord I

# 416 cont'd

a cont'd

(205) (210)

F(V)

a cont'd

(225) (230)

F(V)

b

(197) (205) (210) (214) (216) (221) (237)

F(V) polychord

d

(197-237)



**417** STRAVINSKY Symphony in Three Movements

a

b

**418** BARTOK Bagatelle Op 6, No. 4

Grave  
ff

**419** R. STRAUSS "Elektra"

pp

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**420** BEETHOVEN Piano Concerto No. 4, G Major

a

**421**

a

b

c

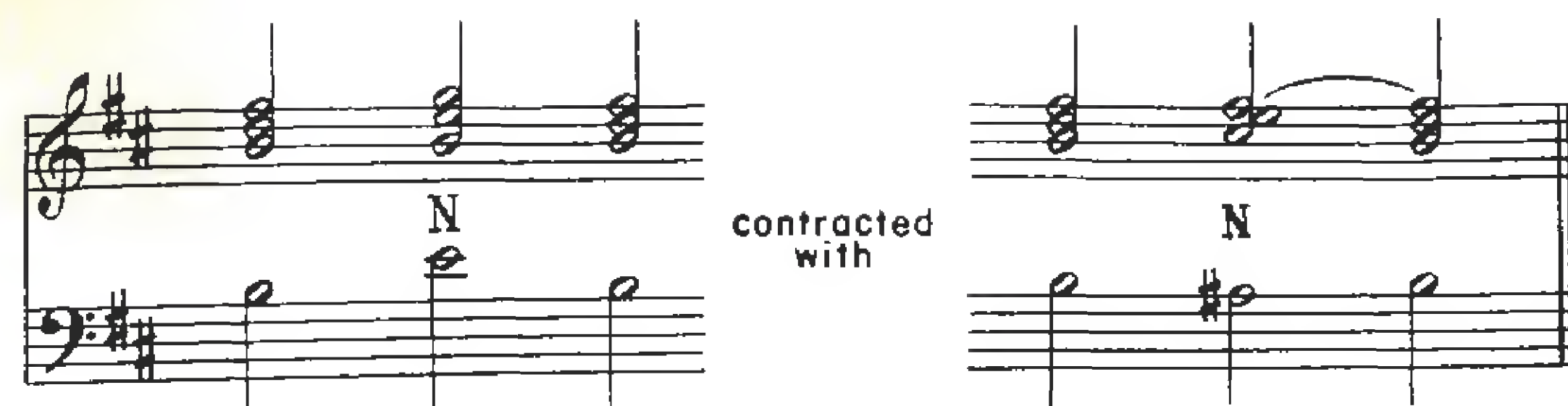
**422**

a

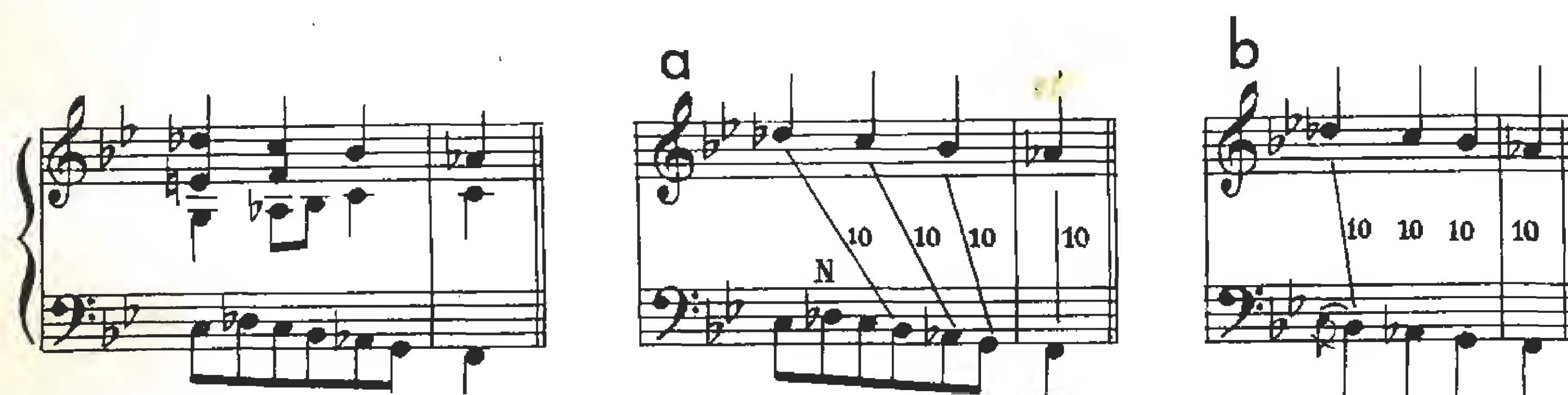
b



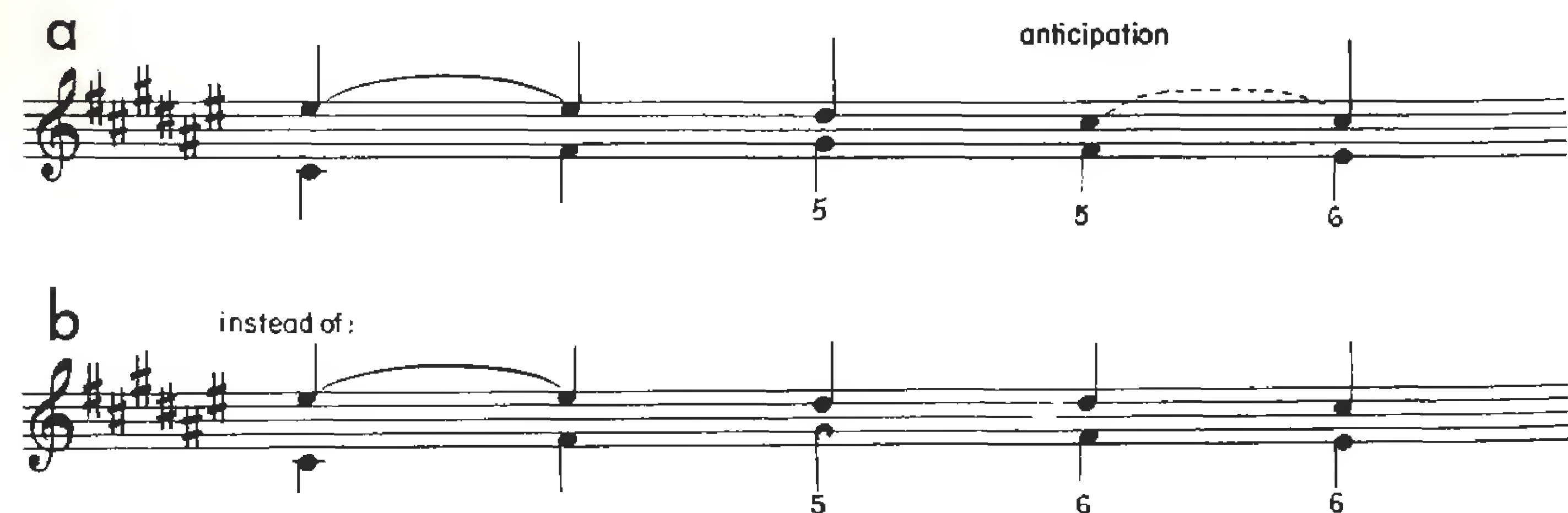
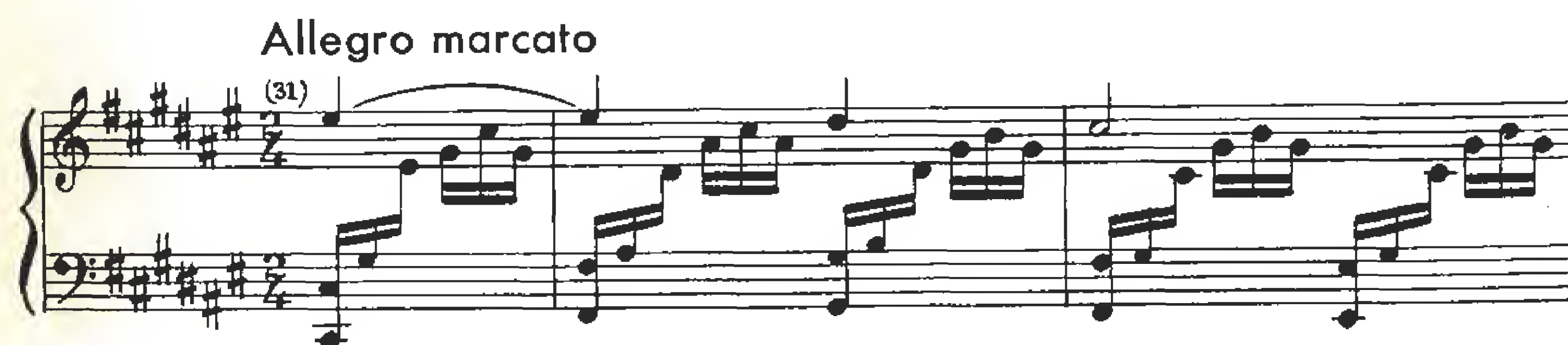
423



# 424 BACH Cantata: Du wahrer Gott und Davids Sohn

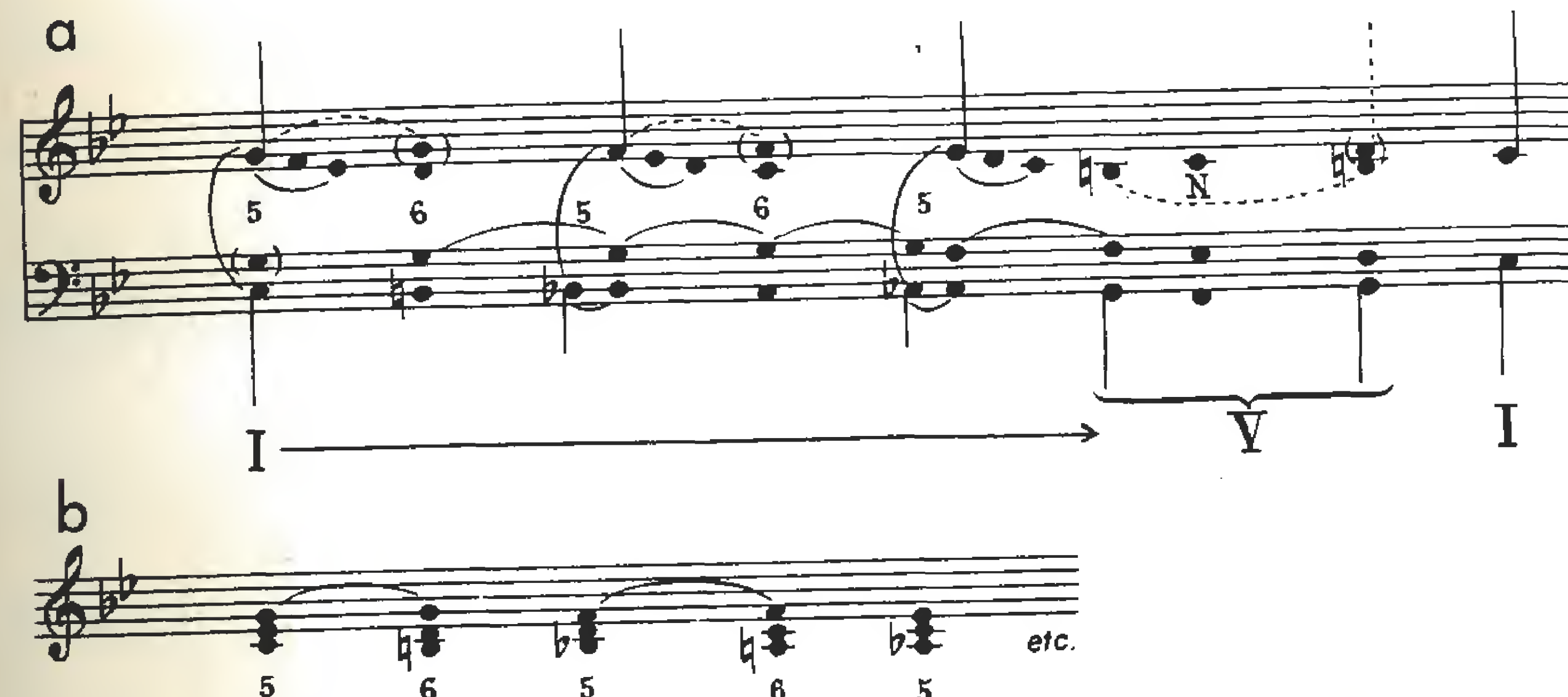
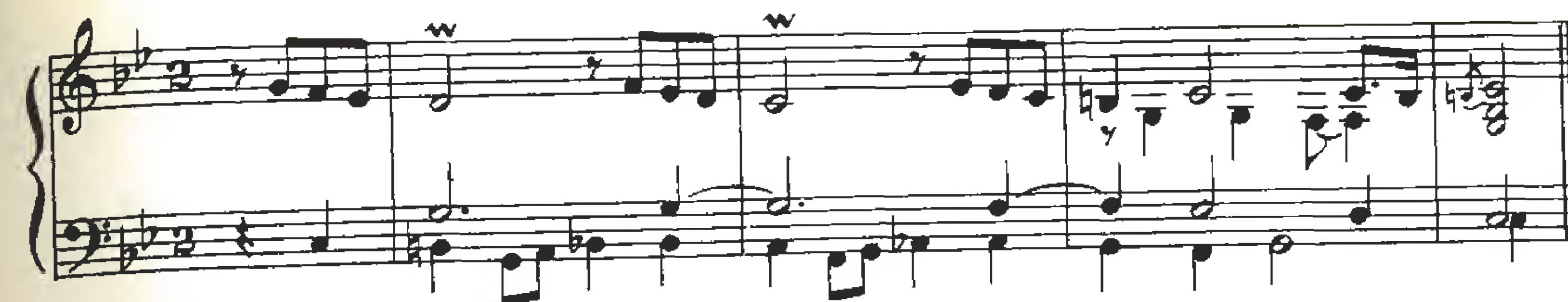


# 425 SCHUMANN Romance, Op 28, No. 1

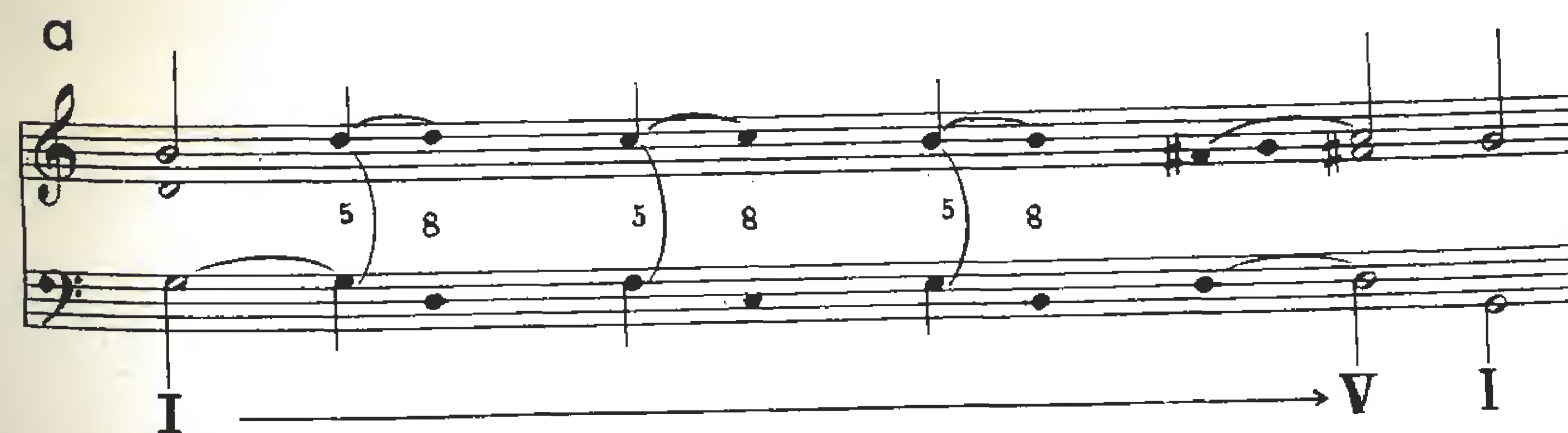


426

# COUPERIN La Favorite



# 427 BYRD Sacerdotes Domini





**428** MOUSSORGSKY Ballet of the Unhatched Chickens (Pictures from an Exhibition)

Scherzino

pp

a

I V I

**429** VERDI Oro supplex (Requiem)

Andante

O - - ro su - plex et , ac - - cli - nis

pp

a

I V

**430** BEETHOVEN Piano Sonata, C Major, Op 53. Introduzione

a

I V P II<sup>6</sup> V I

b

I V P II<sup>6</sup> V I

c

I V P II<sup>6</sup> V I

**431** CHOPIN Polonaise, Op 26

a

I V I V I



**431** cont'd

**b**

I → V I

**432** CHOPIN Mazurka, Op 59, No. 2

**a**

I → V I

**b**

I VI V I

**431** cont'd

**c**

I V I

**d**

I V I

**432** cont'd

**a** cont'd

VI V

**433** CHOPIN Polonaise, Op 40

**a**

I III V

**434**

Instead of

I III

we hear

I III

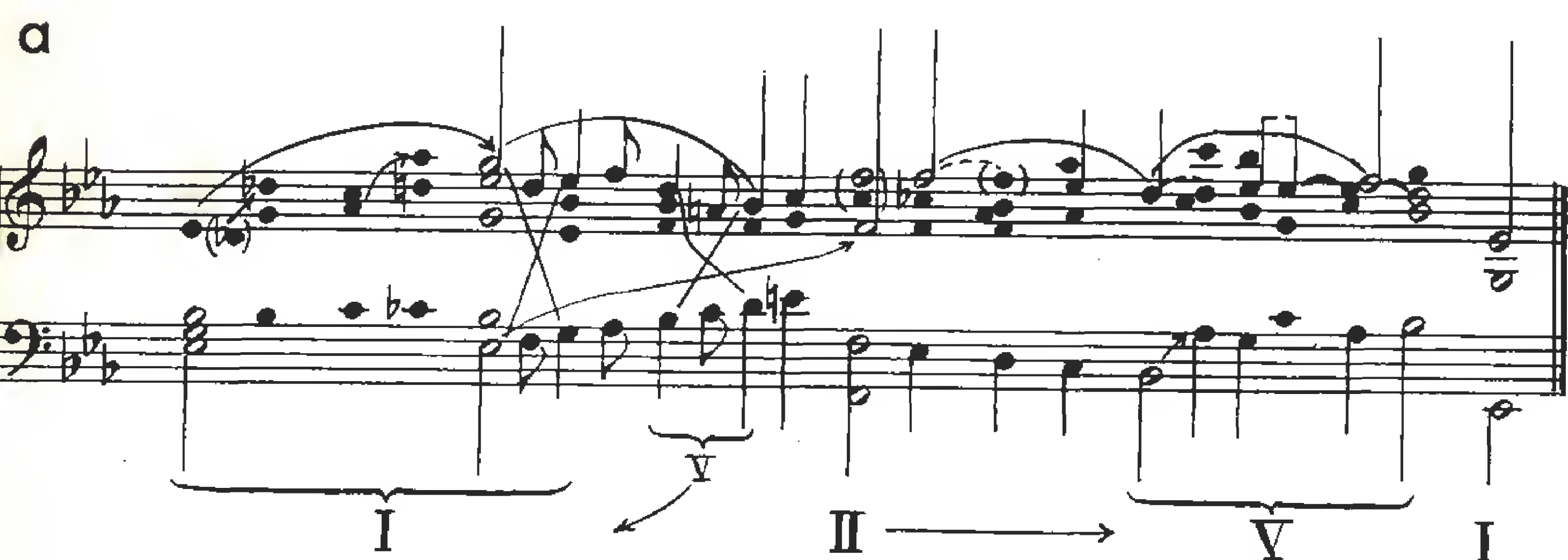






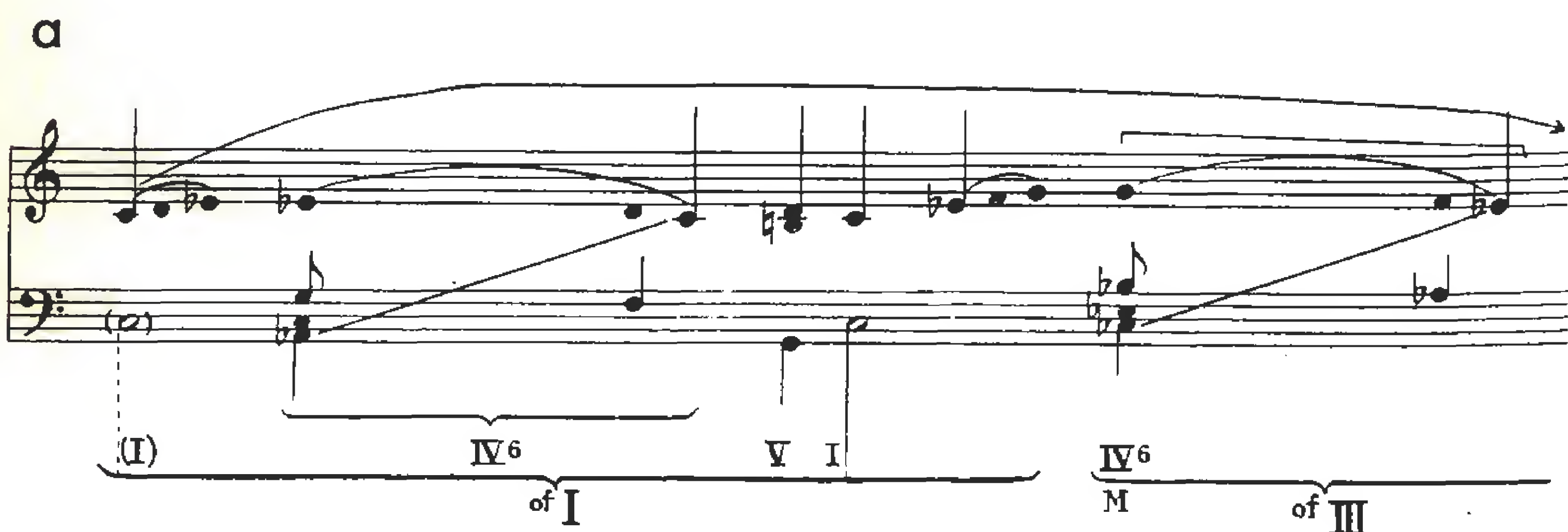
# 439 SCHUMANN Piano Quintet

Allegro brillante



# 441 BARTÓK From 10 Easy Pieces for Piano

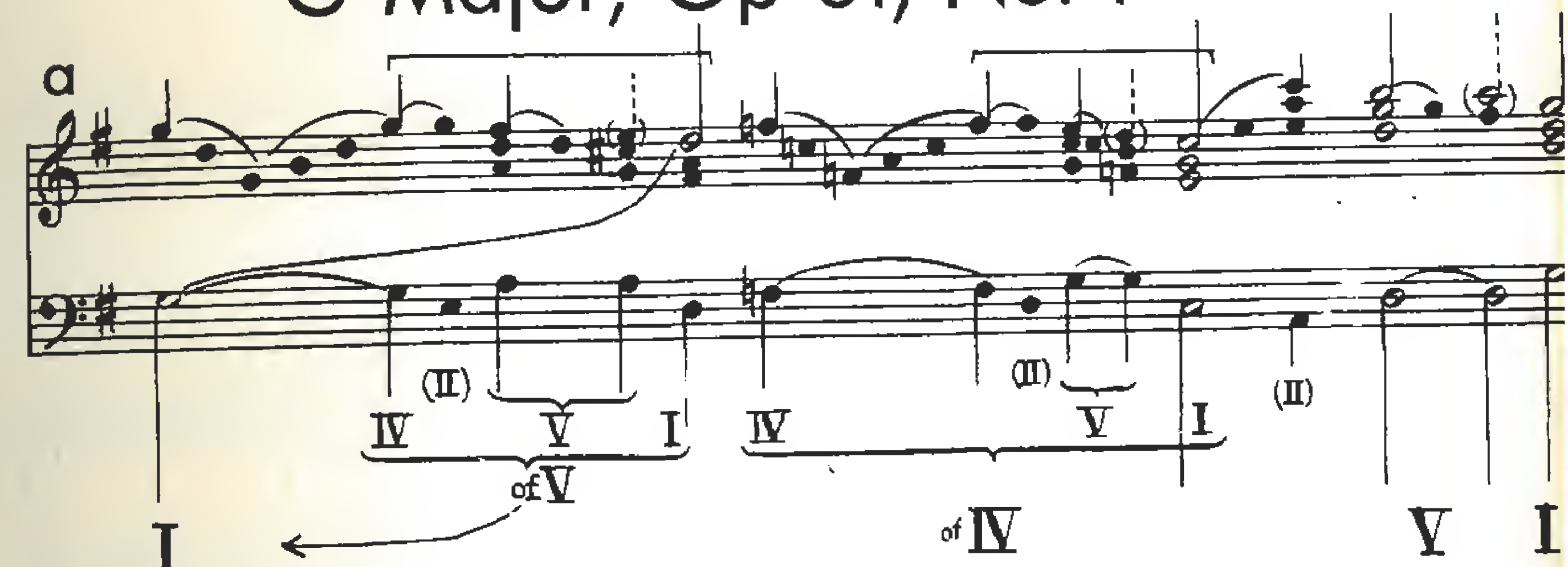
Poco andante



# 439 cont'd



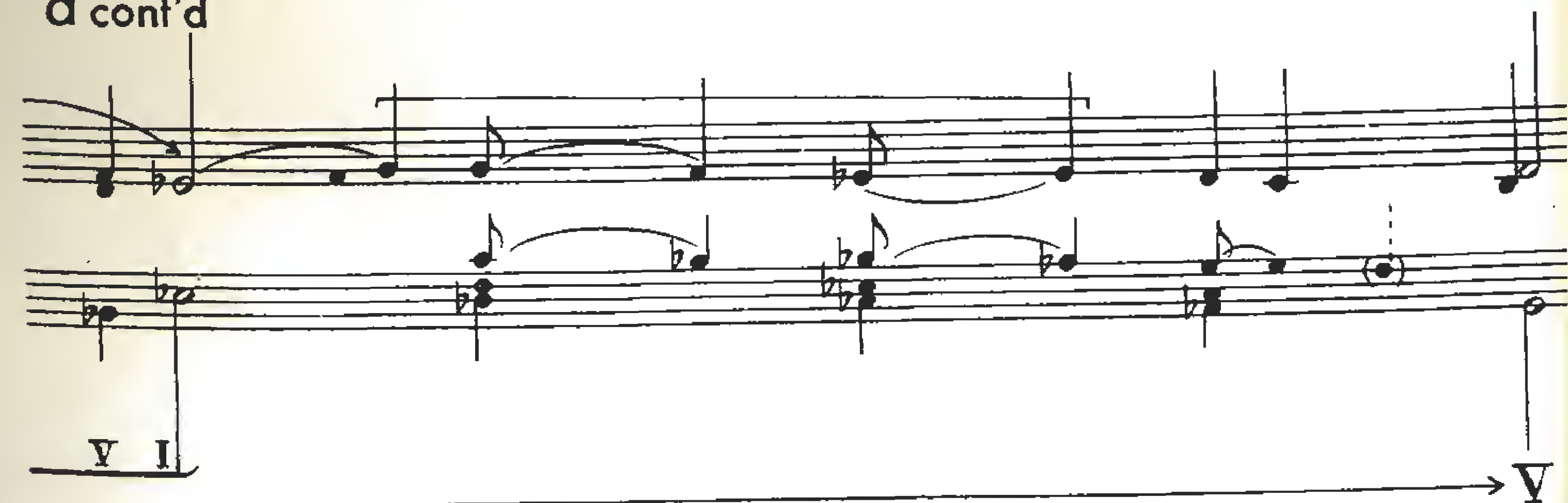
# 440 BEETHOVEN Piano Sonata, G Major, Op 31, No. 1



# 441 cont'd



# a cont'd





**442** BEETHOVEN Piano Sonata,  
F minor, Op 2, No. 1

a

**443** BEETHOVEN Piano Sonata,  
C minor, Op 10, No. 1.

a

**444** MOZART Piano Sonata, C Major,  
K. 279

a

**442** cont'd

a cont'd

**443** cont'd

b

**444** cont'd

a cont'd



# 445 MAHLER Kindertotenlieder, No. 1

*Lento*

Nun will die

Sonn' so hell auf-geh'n, als sei kein'

**a**

Nun will die

446

Nun will die

445 cont'd

Un-glück, kein Un-glück die Nacht ge-schah'n!

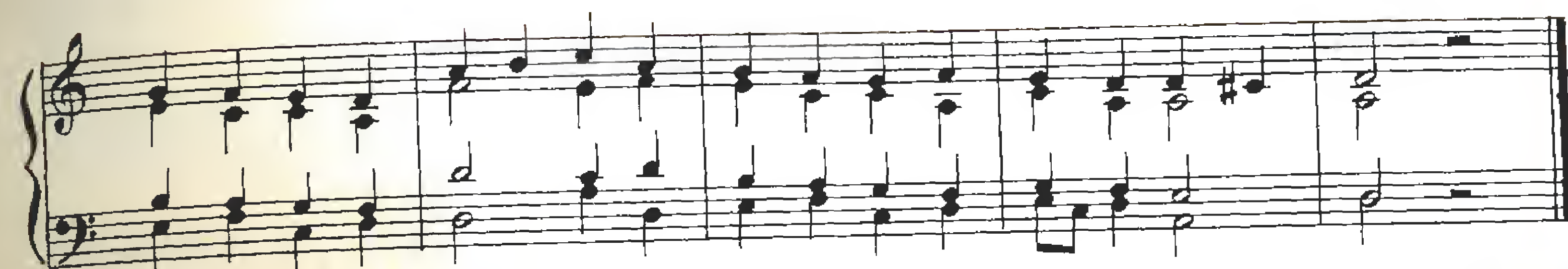
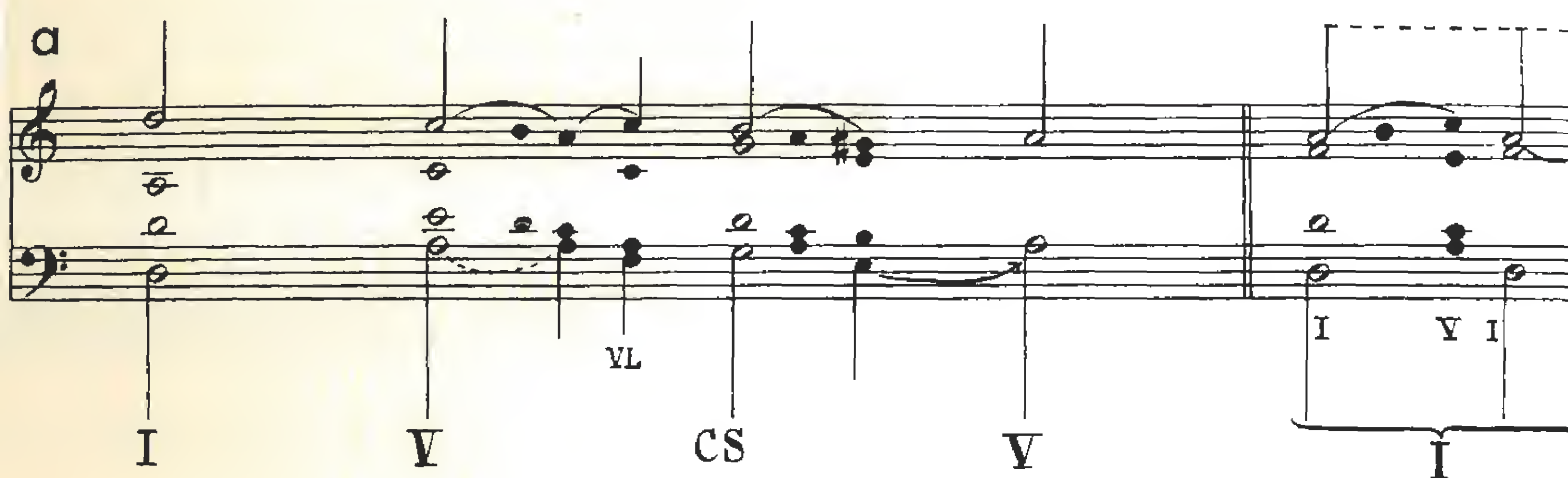
Sonn' so hell auf-geh'n, als sei kein'

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**a** cont'd

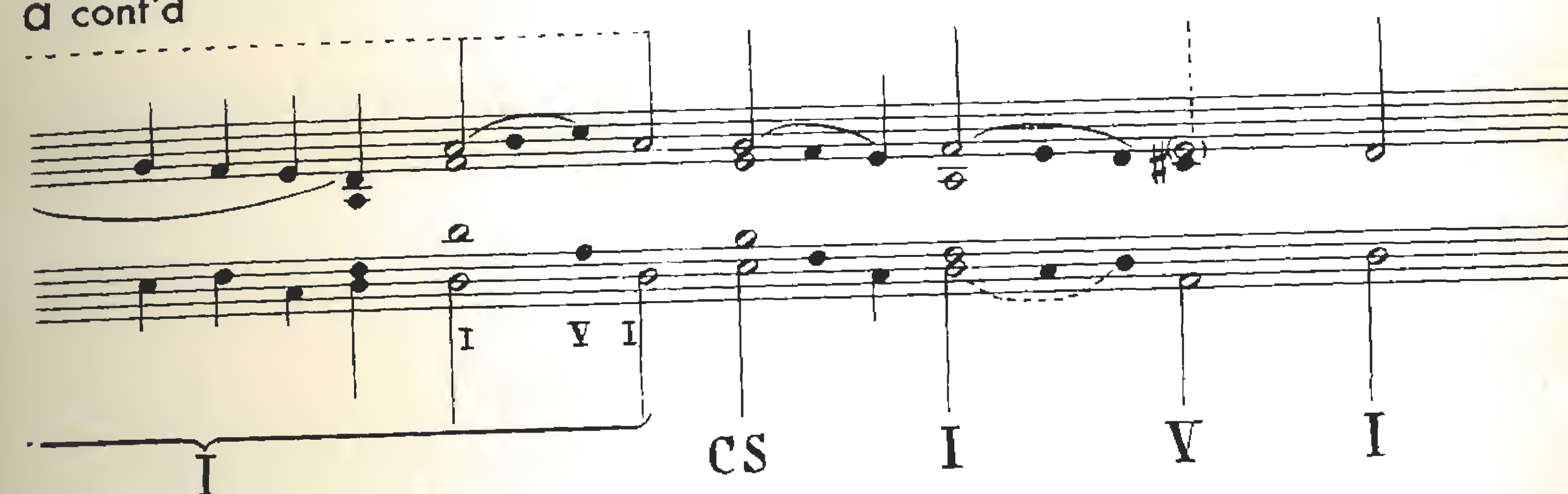
Nun will die



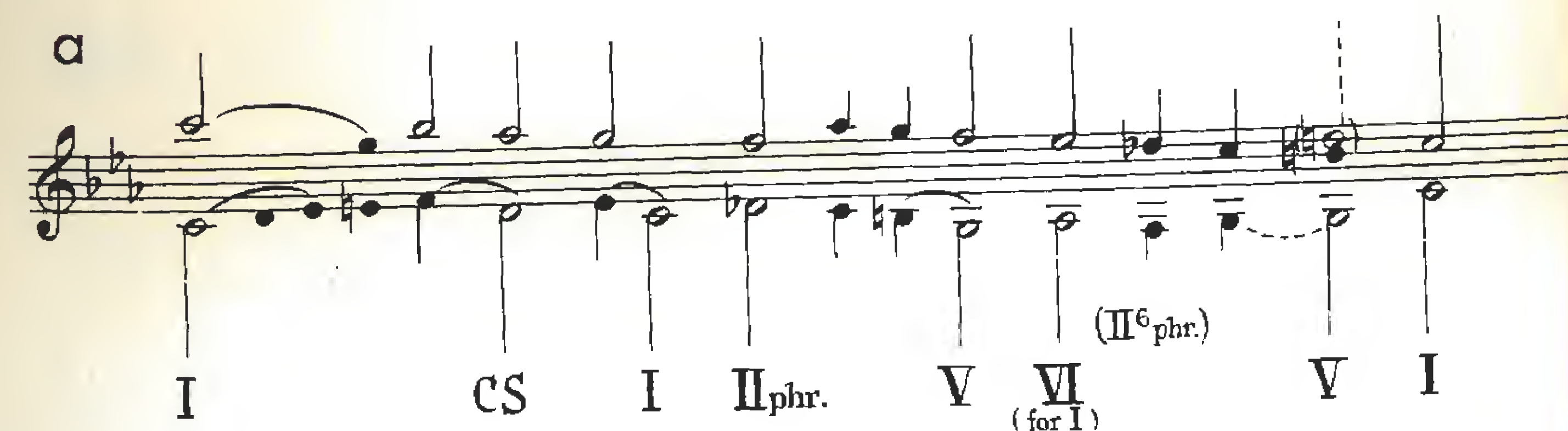


[From MET, No. 39]

a cont'd



## 448 SCHUBERT Die Krähe





449

# RAMEAU Choeur des Spartiates ("Castor et Pollux," Act I)

a

450

# BEETHOVEN Piano Sonata, E minor, Op 90

a

b

449 cont'd

a cont'd

b

450 cont'd

c



# PROKOFIEFF Piano Sonata No. 8, Op 84

Andante dolce

a

b

c

a cont'd

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## 452 BARTOK String Quartet No. 5

Adagio molto



Un poco più Andante

a

I U.N. L.N. I

of I

CS

p

più p

p

più p

p

più p

un poco espr.

pp

pp

pp

pp

perdendo

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## a cont'd

N

(15)

(20)

anticipation

(1)

(25)

I U.N. L.N. I

of N

CS.



# 452 cont'd

**b**

**c**

# 453 HINDEMITH Piano Sonata No. 1

With quiet motion, in quarters

# 452 cont'd

**b** cont'd

**d**

# 453 cont'd



a

First system of musical notation for section 'a'. It includes a treble staff and a bass staff. The treble staff has a bracket labeled 'I' under the first few measures. The bass staff has a bracket labeled 'I' under the first few measures and another 'I' at the end. A vertical line labeled 'N' is positioned above the treble staff. Fingerings (5) and (10) are indicated.

a cont'd

Second system of musical notation for section 'a'. It continues the melodic lines from the first system. Fingerings (15), (17), and (20) are indicated. A bracket labeled 'CS' is at the end.

b

Section 'b' of musical notation. It includes a treble staff and a bass staff. The treble staff has a bracket labeled 'I' under the first few measures. The bass staff has a bracket labeled 'I' under the first few measures and another 'I' at the end. Fingerings (8), (9), (10), and (11) are indicated.

a cont'd

Third system of musical notation for section 'a'. It continues the melodic lines from the first system. Fingerings (9), (10), and (5) are indicated. A bracket labeled 'I' is at the end, and another 'I' is at the very end.

a cont'd

Fourth system of musical notation for section 'a'. It continues the melodic lines from the first system. Fingerings (20) and (20) are indicated. A bracket labeled 'CS' is at the end, and another 'I' is at the very end.

c

Section 'c' of musical notation. It includes a treble staff and a bass staff. The treble staff has a bracket labeled 'I' under the first few measures. The bass staff has a bracket labeled 'I' under the first few measures and another 'I' at the end.



a

a cont'd

a cont'd

b



455 DEBUSSY Prélude à l'après-midi  
d'un faune

a

a cont'd

b

455 cont'd

a cont'd

a cont'd

b cont'd



**456** CHOPIN Nocturne, Op 48, No. 2

a

A musical score for the song "The Rose Tree". The score is written for voice and piano. The key signature is one sharp (F#), and the time signature is 4/4. The music is in common time. The vocal line is written on a single staff with a treble clef. The piano accompaniment is written on two staves, with the right hand on the upper staff and the left hand on the lower staff. The score includes a key signature change from one sharp to two sharps (F# and C#) in the middle. The lyrics are written below the vocal line. The score is divided into measures, with measure numbers (5), (10), and (16) indicated. The score ends with a double bar line and a repeat sign.

## 457

## 457 PROKOFIEFF Piano Sonata No. 3

a

## 456 cont'd

a cont'd

The musical score for 'The Rose Tree' is presented on two staves. The top staff contains the melody, and the bottom staff contains the accompaniment. The melody is marked with measure numbers (17), (18), (22), (23-28), and (29-30). The accompaniment includes a large bracket spanning measures 18 through 28, with the numbers 5, 6, 5, and 7 written below it. The key signature is one sharp (F#), and the time signature is 2/4. The score concludes with a double bar line and a key signature change to one flat (Bb), indicated by a sharp sign over a flat symbol.

## 457 cont'd

a cont'd

**a cont'd**

The musical score consists of two staves. The upper staff begins with a treble clef and a key signature of one sharp (F#). It contains several measures of music, with some notes beamed together. A dashed line connects a group of notes, and a bracket labeled 'N' is placed above a specific note. The lower staff begins with a bass clef and a key signature of one sharp (F#). It also contains several measures of music, with some notes beamed together. A dashed line connects a group of notes, and a bracket labeled 'anticipation' is placed below a specific note. The score is divided into sections by vertical lines, with some sections enclosed in dashed boxes. The sections are labeled with numbers in parentheses: (44), (49)(52), (53), (56), and (58). The score ends with a double bar line and the Roman numeral 'III' below it.



**457** cont'd

b

(27) (33) (34) N N (36) etc.  
 I III V

d

(27) (36) (44) (56) (58)  
 I DF III

**458** BEETHOVEN Piano Sonata,  
D Major, Op 10, No. 3

a

Dev. N N  
 (133) (148) (157) (163) (167) (183)  
 I N N I  
 V of V

**457** cont'd

c

(27) (36) (44) (56) (58)  
 I III -V DF III

**458** cont'd

b

Dev. N N  
 (133) (148) (157) (163) (167) (183)  
 I N N I  
 V V



HAYDN Symphony D Major,  
No. 104

a

b

d

a cont'd

c



460

a

b

461 BEETHOVEN Piano Sonata,  
B<sup>b</sup> Major, Op 22

a

462 BEETHOVEN Symphony No. 7

a

460 cont'd

c

461 cont'd

b

c

462 cont'd

a cont'd



462 cont'd

b

462 cont'd

c

463 BEETHOVEN Piano Sonata,  
C minor, Op 10, No. 1

a

Dev.

463 cont'd

a cont'd

b

c

d



# 464 BEETHOVEN Piano Sonata, F minor, Op 57

a Dev.

(65) (87) (109) (114) (117) (123) (130)

III N N V

b Dev.

III N N V

c Dev.

III N N V

## 465

a

I V I

b

I of V VI I

## 466

a

I IV V I

b

I P IV V I

c

I IV V I

d

I of V IV V I

## 467

a

I III V I

b

I III V I

c

desc. 5ths I III V I

d

I III V I

e

I III etc

## 468

a

I III V I

b

I IV V I 6 2 3 V I

c

I II V I of IV of V I 6 V I

## 469

a

I III V I

b

I III of P of P of P of P P 5 4 3 V I

## 470

a

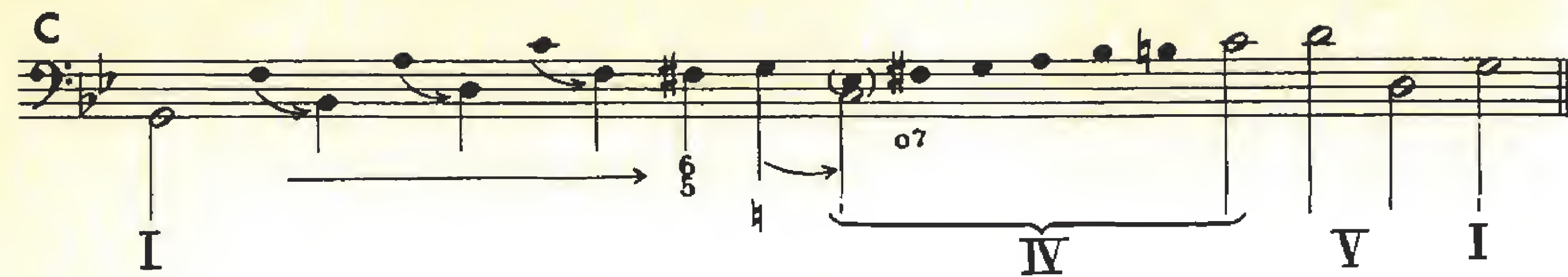
I IV V I

b

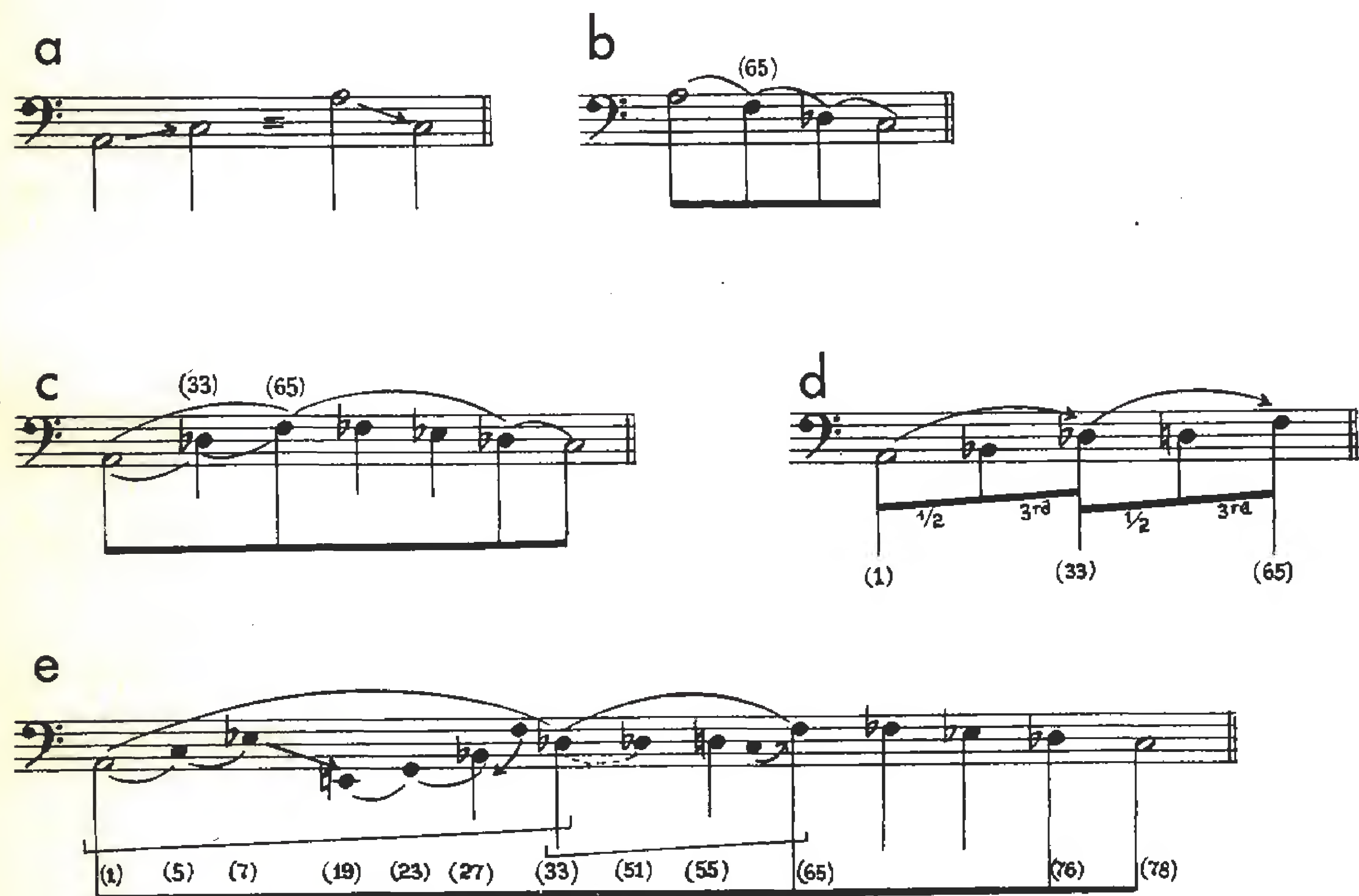
I IV V I



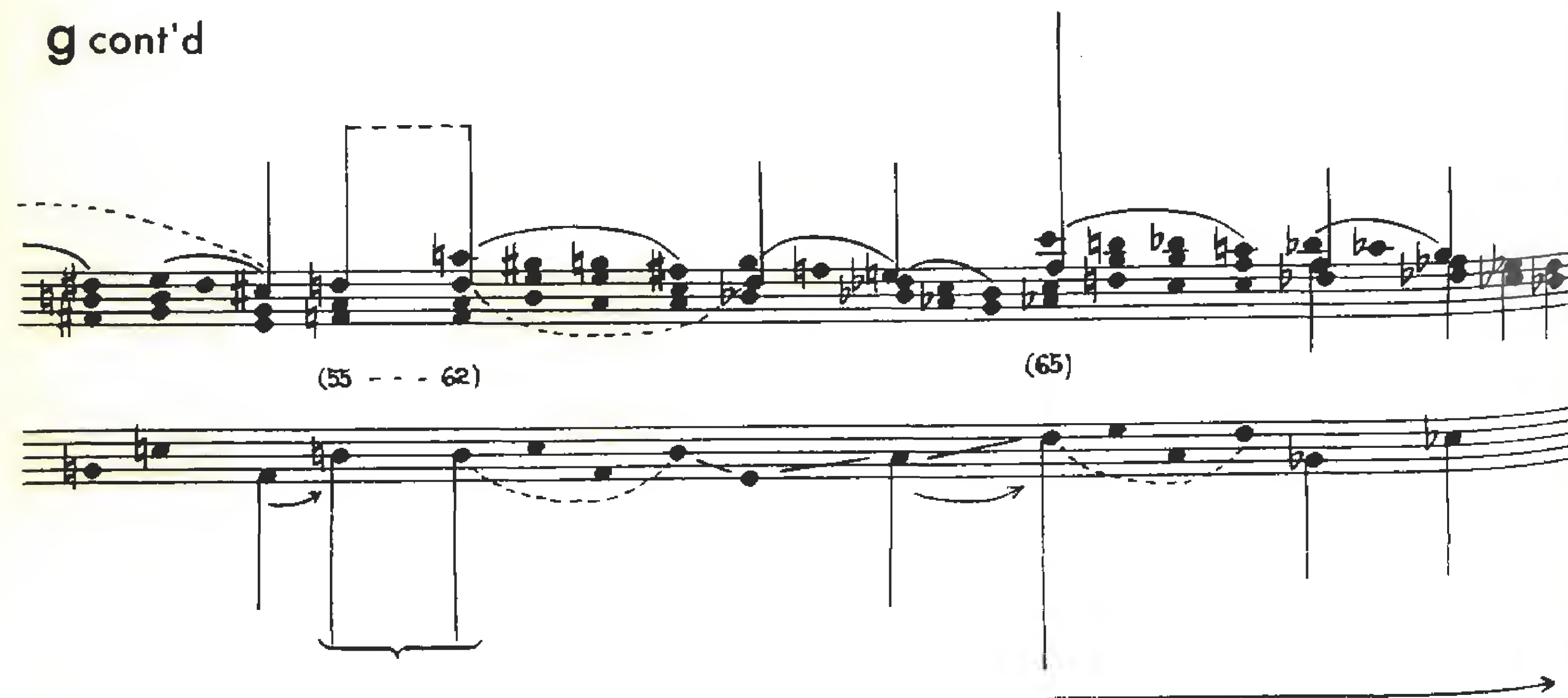
470 cont'd



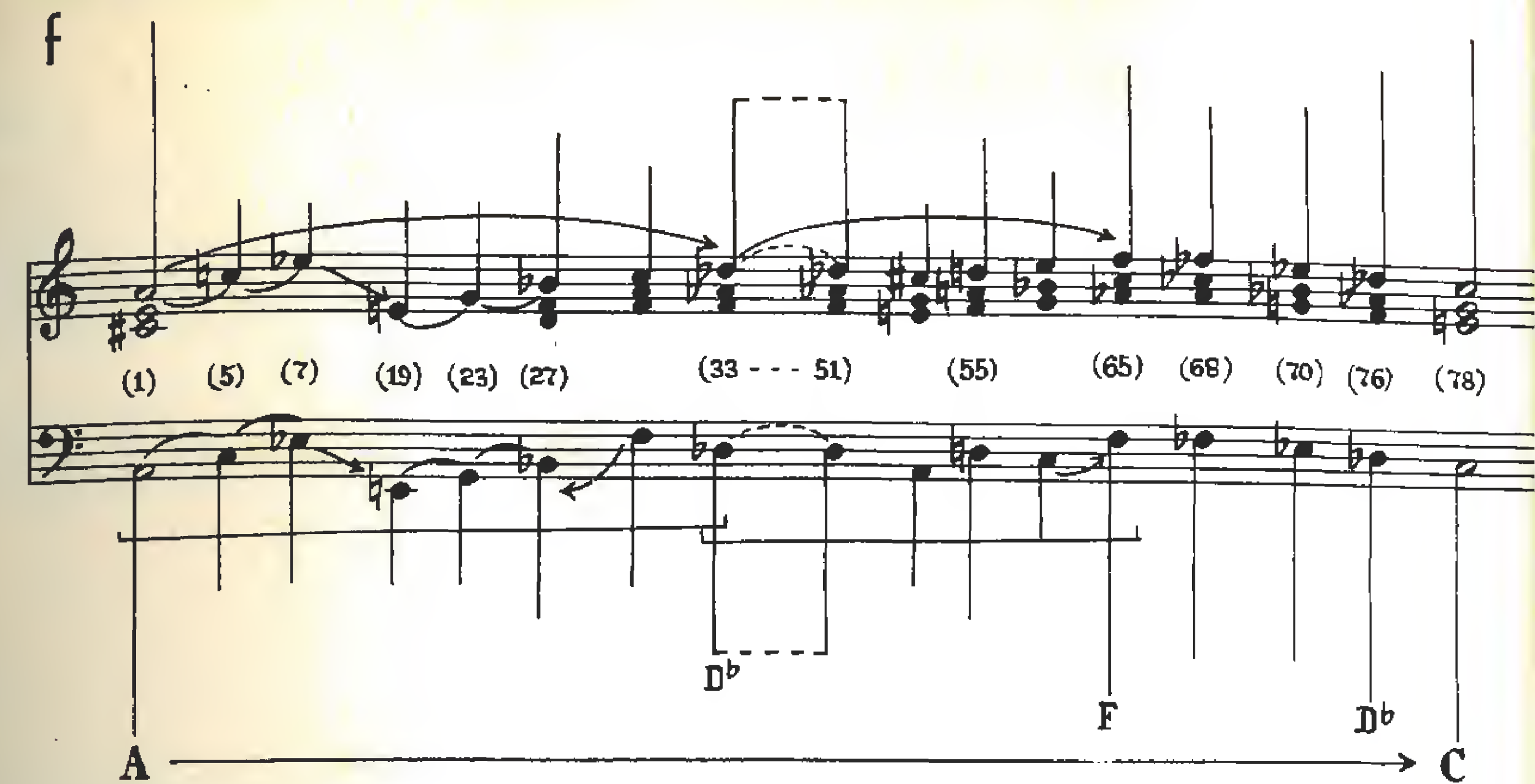
471 WAGNER "Parsifal," (Act I)



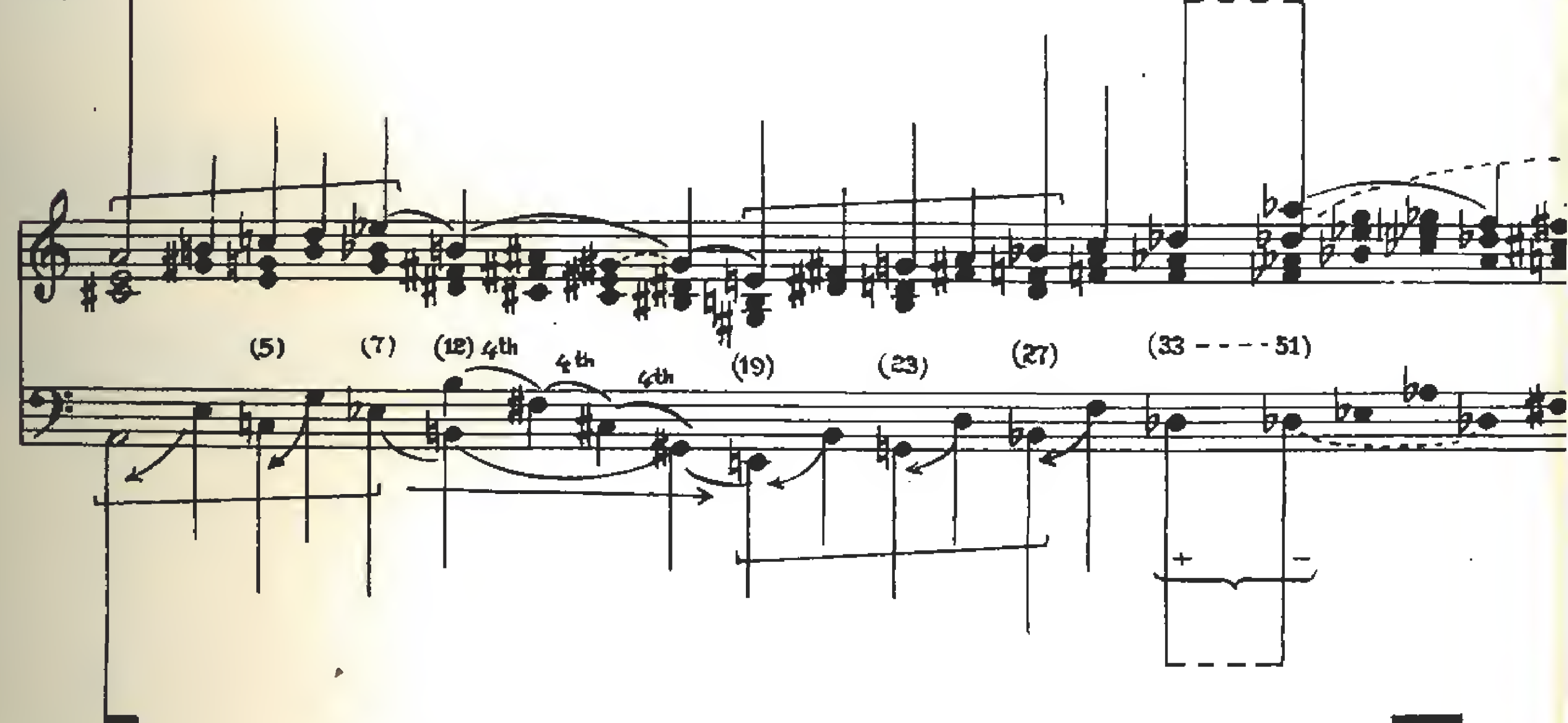
g cont'd



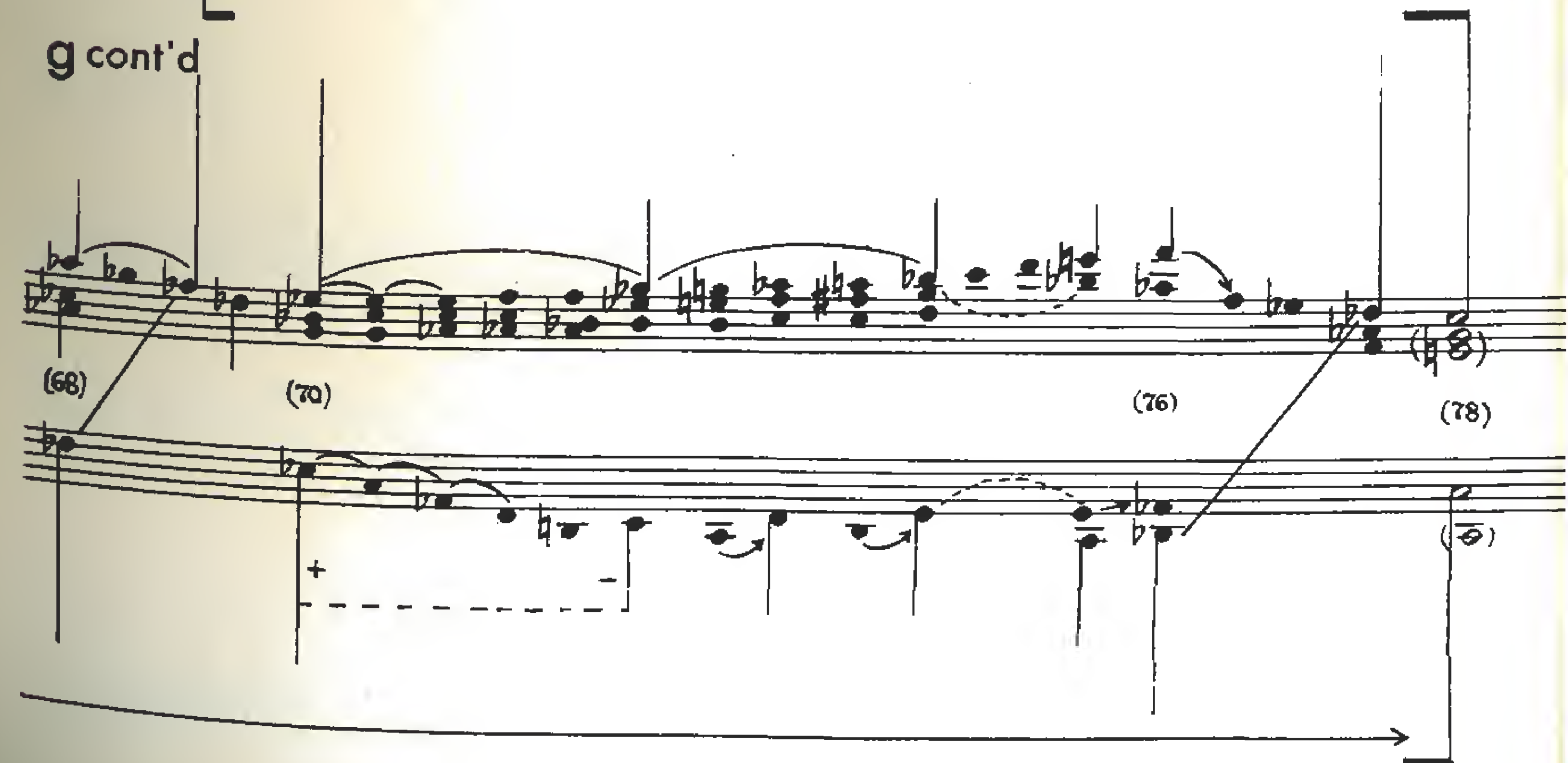
471 cont'd



g



g cont'd





# 472 STRAVINSKY Symphony in Three Movements

a

a cont'd

a cont'd

472 cont'd

a cont'd

a cont'd

a cont'd



# 472 cont'd

b

5th

(7) (16) (19) (21) (26)

I N I Em I

I

c

5th

(7) (16) (19) (21) (26)

I N I Em I I

I

d

I V (CS?)

# 472 cont'd

b cont'd

5th 8

(29) (31) (33) (34) (35) (37) (38)

V (CS?)

c cont'd

5th

(29) (35) (38)

V (CS?)



# 473 DOWLAND Ayre: What if I never speed

[From HAM, Vol. I, No. 163]

a

A B

I VL CS I V I II of CS V I CS I V I V

b

A B

I CS CS I V I V

## 473 cont'd

a cont'd

(13) (15) (17) (19) (19-22)

II of III V I CS I 6 II  $\frac{6}{5}$  V I

b cont'd

II of III V I CS I 6 II  $\frac{6}{5}$  V I



# BACH Fugue No. 5 (Well-Tempered Clavier, Bk I)

a

First system of the fugue, measures 1-4. The score is in G major (one sharp). The treble and bass staves show the initial entries of the subject and answer. Harmonic analysis below the staves indicates the following progression: I (measures 1-2), (II) (measure 3), V (measure 4), and of I (measures 1-4).

a cont'd

Second system of the fugue, measures 5-8. The treble and bass staves continue the musical texture. Harmonic analysis below the staves indicates: (7) I (measure 5), (9) IV V I (measures 6-7), of P (measures 6-7), and of I (measures 5-8).

a cont'd

Third system of the fugue, measures 9-12. The treble and bass staves show further development of the fugue. Harmonic analysis below the staves indicates: (5) I IV V I (measures 9-10), (VI) II V (measures 10-11), (6) I (VI) II V I (measures 11-12), of V (measures 11-12), and of I (measures 9-12).

a cont'd

Fourth system of the fugue, measures 13-16. The treble and bass staves continue the musical texture. Harmonic analysis below the staves indicates: (11) I IV V I (measures 13-14), of P (measures 13-14), IV V I (measures 15-16), of D (measures 15-16), and of I (measures 13-16).



**474** cont'd  
a cont'd

(14) (17)

I II I descending fifths

b

(1-7) (9) (11) (14) (17) (21) (23-27)

I II I II<sup>6</sup> V I

**475** MOZART Piano Sonata, F Major, K. 280. 2nd movement

a

A

(8) (10) (15) (18) (20) (21-24)

I II<sup>6</sup> V VI V I I III

**474** cont'd  
a cont'd

(20) (21) (22) (23-27)

I II I descending fifths

**475** cont'd

a cont'd

B

(29) (32) (33) (36)

I II<sup>6</sup> V VI V I I III



475 cont'd  
a cont'd

A<sup>1</sup>

b

c

475 cont'd  
a cont'd

b cont'd  
A<sup>1</sup>



**a**  
**A**

(6)

twice

I

II

V

I

I<sup>6</sup> V I

I

a cont'd

(29)

(32)

8

8 (36)

8

8 (39)

I

II

V

I

I

P

P

III

M

a cont'd

**B**

(51)

(52-63 like 6-17)

(64)

(68)

V

I

P

I

V

I

V

I

V

I

(5)

a cont'd

(12)

(15)

(17)

(18)

(20)

(25)

P

I

6

II

V

I

a cont'd

(40)

(44)

(48)

I

II

V

I

II

V

I

III

M

b  
**A**

Stanza [1] [2] [3] [4]

Piano

I

II

V

I

P

III

M

V

I

IV

V

I

(9)



BRAHMS Intermezzo, Op. 119,  
No. 1

a

**A**

desc. 5ths

P

6

I III V

I

a cont'd

**B**

N N N N

(20)

(25)

I IV V I

6

N

V

Em

a cont'd

N

(40)

(43)

(46)

N P

I I

a cont'd

(10)

(15)

I VI V I

of V

I

a cont'd

N

(30)

(35)

V I IV V

6

N (Y)

Em

a cont'd

**A<sup>1</sup>**

(50)

(55)

(meas. 47-54 like meas. 1-8)

anticipation

I III V I

I



477 cont'd  
A cont'd

II V I  
of Em  
I  
CS I<sup>7</sup> II<sub>5</sub><sup>6</sup> V I

b cont'd

I IV V I 6  
I  
Em  
V I V  
N P  
I

I III V I V  
I  
of Em  
N P  
I  
CS I<sup>7</sup> II<sub>5</sub><sup>6</sup> V I

477 cont'd

N  
I III V I  
Em  
I  
CS I<sup>7</sup> II<sub>5</sub><sup>6</sup> V I

b cont'd

I III V I  
Em  
I  
CS I<sup>7</sup> II<sub>5</sub><sup>6</sup> V I

d

I V I  
Em  
N P  
I  
CS I<sup>7</sup> II<sub>5</sub><sup>6</sup> V I



# 478 DEBUSSY Bruyères

a

**A**

a cont'd

a cont'd

**A<sup>1</sup>**

# 478 cont'd

a cont'd

a cont'd

**B**

a cont'd



b

Measures 6-25. Section A (measures 6-14) and Section B (measures 15-25). Fingerings: (6), (8), (9), (14), (17), (19), (23), (25). Chord symbols: I, II, V, N. Labels: transition, of CS.

c

Measures 26-44. Section A (measures 26-32), Section B (measures 33-37), and Section A' (measures 38-44). Chord symbols: I, II, V, N. Labels: transition, CS, I.

d

Measures 45-47. Chord symbols: I, CS, I.

b cont'd

Measures 26-44. Section A (measures 26-32) and Section A' (measures 33-44). Fingerings: (26), (33), (35), (38), (40), (44). Chord symbols: I, II, V, N. Labels: of CS, I.

e

Melodic prolongations:

Measures 45-47. Section A. Chord symbols: A, N.

Measures 48-50. Section B. Chord symbols: B, N, N#.

Measures 51-53. Section A'. Chord symbols: A', N, N.



GESUALDO Madrigal: lo pur  
respiro

[From HAM, Vol. I, No. 161]

a

a cont'd

b

a cont'd

a cont'd

b cont'd

c



**480** BARTÓK Piano Concerto No. 3.  
1st movement

**a**

Exp.

5 - 6 5 - 6 5 6 (12) 5

I I V

**a cont'd**

(54) (58) (62) (68) (74) (75) (80) (84)

I III V I

CS

**480** cont'd

**a cont'd**

(18) (19) (24-34) (37-43) (44-48) (49)

I CS V

of CS

**a cont'd**

(86) (87)<sup>5</sup> (99)<sup>5</sup> (103)<sup>5</sup> 5 (105-109) (110) (114)

I (V) I I (V) I

N P

CS



a cont'd

Rec.

(119) (124) (125) (131)

I V

a cont'd

(158) (161) (162)

5th N I

CS I

a cont'd

(134) (145) (152)

VI V I I of CS

5th

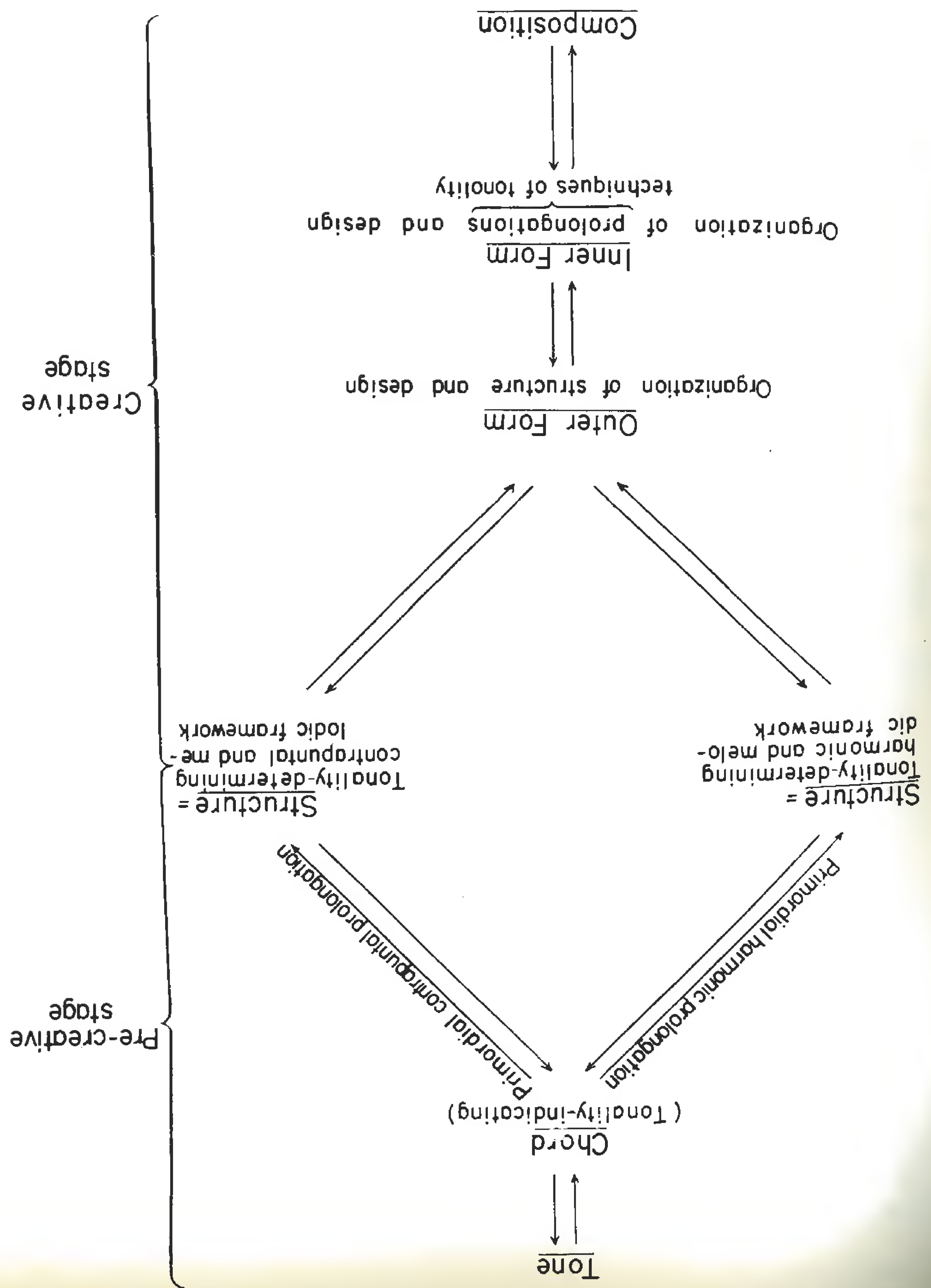
a cont'd

(165) (166) (170) (175-197)

I (V) I Em N I 5/3

6/4



[illegible]



The image displays three systems of musical notation for guitar, likely for a piece in D major or A minor. The notation includes chords, fingerings, and articulation marks.

- System 1 (Top):** Features a single staff with a treble clef. It begins with a whole note chord labeled 'I' (D major) with fingerings (4) on the D string and (6) on the A string. This is followed by a half note chord labeled 'V' (A major) with fingerings (4) on the A string and (6) on the D string. The system concludes with the text 'a cont'd'.
- System 2 (Middle):** Consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The system is divided into measures with various chords and fingerings: 'I' (D major) with fingerings (3) and (7), 'I' (D major) with fingerings (3) and (7), 'P' (D major) with fingerings (3) and (7), 'I' (D major) with fingerings (3) and (7), 'N' (D major) with fingerings (3) and (7), and '5th' (D major) with fingerings (3) and (7). The system concludes with the text 'a cont'd'.
- System 3 (Bottom):** Also consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The system is divided into measures with various chords and fingerings: 'I' (D major) with fingerings (3) and (7), 'V' (A major) with fingerings (3) and (7), 'III' (F# major) with fingerings (3) and (7), 'I' (D major) with fingerings (3) and (7), 'I' (D major) with fingerings (3) and (7), 'P' (D major) with fingerings (3) and (7), and 'N' (D major) with fingerings (3) and (7). The system concludes with the text 'a cont'd'.

[illegible]



483 MOZART Aria ("The Magic Flute")



485 cont'd

a cont'd

485 cont'd

a cont'd

485 cont'd

a cont'd

485 cont'd

485 cont'd

485 BRAHMS Feldeinsamkeit

485 cont'd



a

**487** D. SCARLATTI Sonata, G Major, L. 490

b

c

c

a cont'd

**487** cont'd

a cont'd

(29-43) repetitio



**488** WOLF in der Frühe

a

CS

I

I V I

(3) (5) (6) (8) (10) (11)

N

A

a cont'd

I

V

(66) (70) (74)

N

N

b

V

I

(75) (80) (85)

N

N

**488** cont'd

a cont'd

I

CS

(11) (16) (18) (22)

N

B

b

I

V

I

(96) (98)

N

N

a cont'd

V

I

(96) (98)

N

N



**a cont'd**

**a**

**489 HINDEWITZ Interludium (Ludus Tonalis)**

**b**

**c**

**489 cont'd**

**a cont'd**

**b**



**490** BYRD Pavane: The Earle of Salisbury

**A**

**A**

**A**

**A**

**490** cont'd

**B**



491 BEETHOVEN String Quartet, Op 18, No. 5. 3rd movement

492 CHOPIN Prelude, Op 28, No. 1



**494 BRAHMS Waltz, Op. 39, No. 8**

Handwritten musical score for Brahms' Waltz, Op. 39, No. 8. The score is in 3/4 time and G major. It consists of two systems of staves. The first system (labeled 'a') shows the right hand (RH) and left hand (LH) parts. The RH part has a treble clef and a key signature of one sharp (F#). The LH part has a bass clef and a key signature of one sharp (F#). The score includes various musical notations such as notes, rests, and accidentals. Above the staves, there are handwritten annotations including Roman numerals (I, V, IV, III, II, I) and letters (A, B, C) indicating chord progressions and fingerings. A double bar line separates the two systems. The second system continues the piece with similar notation and annotations.

**495 BACH Minuet 2 (Partita No. 1)**

Handwritten musical score for Bach's Minuet 2 (Partita No. 1). The score is in 3/4 time and G major. It consists of two systems of staves. The first system (labeled 'a') shows the right hand (RH) and left hand (LH) parts. The RH part has a treble clef and a key signature of one sharp (F#). The LH part has a bass clef and a key signature of one sharp (F#). The score includes various musical notations such as notes, rests, and accidentals. Above the staves, there are handwritten annotations including Roman numerals (I, V, IV, III, II, I) and letters (A, B, C) indicating chord progressions and fingerings. A double bar line separates the two systems. The second system continues the piece with similar notation and annotations. At the bottom of the page, there is a handwritten note "d cont a".



497 SCHUBERT Symphony, B minor.  
1st movement

497 cont'd



Handwritten musical score on page 284, system 1. The staff contains notes with various accidentals and slurs. Above the staff, there are Roman numerals: I, V, II, I, and a bracketed group containing V, I, N, I. Below the staff, there are measure numbers: (250), (252), (256-271), (272), and (279). The text "a cont'd" is written below the staff.

Handwritten musical score on page 284, system 2. The staff contains notes with various accidentals and slurs. Above the staff, there are Roman numerals: V, I, N, I, and a bracketed group containing V, I, N, I. Below the staff, there are measure numbers: (180), (184), (195), (209), and (217). The text "a cont'd" is written below the staff.

Handwritten musical score on page 284, system 3. The staff contains notes with various accidentals and slurs. Above the staff, there are Roman numerals: I, V, II, I, and a bracketed group containing V, I, N, I. Below the staff, there are measure numbers: (114), (124), (134), (146), (158), (166), (170), and (174). The text "a cont'd" is written below the staff.

Handwritten musical score on page 285, system 1. The staff contains notes with various accidentals and slurs. Above the staff, there are Roman numerals: I, V, II, I, and a bracketed group containing V, I, N, I. Below the staff, there are measure numbers: (292), (303), (306), (307), (310), and (315). The text "a cont'd" is written below the staff.

Handwritten musical score on page 285, system 2. The staff contains notes with various accidentals and slurs. Above the staff, there are Roman numerals: I, V, II, I, and a bracketed group containing V, I, N, I. Below the staff, there are measure numbers: (218), (226), (231), (235), and (240). The text "a cont'd" is written below the staff.

Handwritten musical score on page 285, system 3. The staff contains notes with various accidentals and slurs. Above the staff, there are Roman numerals: I, V, II, I, and a bracketed group containing V, I, N, I. Below the staff, there are measure numbers: (134), (146), (158), (166), (170), and (174). The text "a cont'd" is written below the staff.



$b_1$   $b_2$

I V VI I V VI  
 of Em  
 I N I6  
 Dev. IN Rec.  
 (114) (184) (195)

$b$  cont'd

I V VI I V VI  
 of Em  
 I N I6  
 Dev. IN Rec.  
 (114) (135) (170) (184) (195) (209)

Exp.

I V VI I V VI  
 of Em  
 I N I6  
 Dev. IN Rec.  
 (114) (135) (170) (184) (195) (209)

C

I V VI I V VI  
 of Em  
 I N I6  
 Dev. IN Rec.  
 (114) (135) (170) (184) (195) (209)

$b$  cont'd

I V VI I V VI  
 of Em  
 I N I6  
 Dev. IN Rec.  
 (114) (135) (170) (184) (195) (209)

Exp.

I V VI I V VI  
 of Em  
 I N I6  
 Dev. IN Rec.  
 (114) (135) (170) (184) (195) (209)



Exp

a cont'd

a cont'd

a cont'd

a cont'd

a cont'd

a cont'd

a cont'd



C

a cont'd

**D**

Q

cont'd

501 cont'd

The musical score for 'The Rose Tree' is presented in two systems. The top system features a vocal line with lyrics 'I am a rose tree' and a piano accompaniment. The bottom system continues the vocal line with lyrics 'and my leaves are green' and the piano accompaniment. The score includes various musical notations such as notes, rests, and bar lines, along with the title 'The Rose Tree' and the lyrics.



a

a cont'd

a cont'd

b



BRAHMS Symphony No. 3.  
1st movement

a

Exp. (94) (96) (97) (100) (101) (105) (107-109) (112)

Dev. (94) (96) (97) (100) (101) (105) (107-109) (112)

a cont'd

Rec. (119) (120-136) (140-142) (143) (149 - - 181)

2nd theme (140-142) (143) (149 - - 181)

a

A (181) (182) (183) (184) (185) (186) (187) (188) (189) (190) (191) (192) (193) (194) (195) (196) (197) (198) (199) (200) (201) (202) (203) (204) (205) (206) (207) (208) (209) (210) (211) (212) (213) (214) (215) (216) (217) (218) (219) (220) (221) (222) (223) (224)

B (181) (182) (183) (184) (185) (186) (187) (188) (189) (190) (191) (192) (193) (194) (195) (196) (197) (198) (199) (200) (201) (202) (203) (204) (205) (206) (207) (208) (209) (210) (211) (212) (213) (214) (215) (216) (217) (218) (219) (220) (221) (222) (223) (224)

504 BARTOK Bourée (Mikrokosmos, Bk IV)

a cont'd

Exp. (100) (101) (105) (107-109) (112)

Dev. (100) (101) (105) (107-109) (112)

b

Rec. (119) (120-136) (140-142) (143) (149 - - 181)

2nd theme (140-142) (143) (149 - - 181)

503 cont'd

a cont'd

A (181) (182) (183) (184) (185) (186) (187) (188) (189) (190) (191) (192) (193) (194) (195) (196) (197) (198) (199) (200) (201) (202) (203) (204) (205) (206) (207) (208) (209) (210) (211) (212) (213) (214) (215) (216) (217) (218) (219) (220) (221) (222) (223) (224)

B (181) (182) (183) (184) (185) (186) (187) (188) (189) (190) (191) (192) (193) (194) (195) (196) (197) (198) (199) (200) (201) (202) (203) (204) (205) (206) (207) (208) (209) (210) (211) (212) (213) (214) (215) (216) (217) (218) (219) (220) (221) (222) (223) (224)

504 cont'd



## 1st movement

A musical score for the song "The Rose Tree". The score is written on a grand staff with two staves. The key signature is one sharp (F#), and the time signature is 4/4. The music is in common time. The score is divided into two systems. The first system contains the first two staves of the music. The second system contains the next two staves. The music is written in a simple, folk-like style. The melody is played on the upper staff, and the accompaniment is played on the lower staff. The melody consists of a series of eighth and sixteenth notes, with some rests. The accompaniment consists of a simple harmonic pattern. The score is marked with a "1" at the beginning of the first system. The word "Exp." is written at the bottom right of the page.

The musical score is written on a grand staff with two systems of staves. The first system is labeled 'd cont'd' and the second system is labeled 'transition'. The music features a complex melodic line with many accidentals (sharps and naturals) and a bass line with various rhythmic patterns. There are several measures marked with circled numbers: (25), (30), and (35). A dashed line indicates a continuation of a melodic phrase across measures. A bracket at the bottom of the first system indicates a section of the music. An arrow at the bottom right points to the right, with the text 'to F meas. 36-40' written above it.

A handwritten musical score for the song "The Rose Tree". The score is written on two systems of five-line staves. The first system contains the first line of music, and the second system contains the second line. The music is written in a style that appears to be a transcription of a handwritten manuscript. The key signature is one sharp (F#), and the time signature is 4/4. The melody is written on the upper staff, and the accompaniment is written on the lower staff. The score includes various musical notations such as notes, rests, and bar lines. There are also some handwritten annotations and markings, including the letters "I" and "N" above the staves, and the numbers "46" and "51" below the staves. The handwriting is in black ink on a light-colored paper.

Handwritten musical score for two staves. The top staff is labeled 'a cont'd' and the bottom staff is labeled '2nd theme'. The score is divided into two sections by a double bar line. The first section is marked with a bracket and the letter 'C'. The second section is marked with a bracket and the letter 'F'. The notation includes various musical symbols such as notes, rests, and accidentals. There are also some handwritten annotations like 'anticipation' and 'anticipation' above the staves.



[illegible]

The musical score for "The Rose Tree" is presented on two staves. The vocal part is written on a single staff with a treble clef and a key signature of one flat (B-flat). The piano accompaniment is written on a grand staff (treble and bass clefs) with a key signature of one flat. The score includes a variety of musical notations: eighth and sixteenth notes, rests, and dynamic markings such as *pp* (pianissimo) and *ppp* (pianissimissimo). The lyrics are written below the vocal staff, with some words in parentheses indicating optional or alternative phrasing. The score is divided into measures by vertical bar lines, and the overall structure is framed by a large bracket at the top.



9

continued

505 cont'd

b cont'd

a cont'd

**505** cont'd



**505 cont'd**

b cont'd  
Dev.

CS

(65) (68) (71) (73) (80) (88-91)

**C**

1st theme  
2nd theme  
anticipation

CS

(41) (42)

**d**

1st theme  
2nd theme  
1st theme  
2nd theme

I CS I CS I CS

(75) (78) (81) (84) (87) (90)

**505 cont'd**

b cont'd  
Rec.  
1st theme  
2nd theme

I CS I

(95-97) (107) (124) (130) (136)

**B cont'd**

**A1**

1st theme  
2nd theme

I CS I

(63) (65) (68) (71) (73) (80) (88-91)

**e**

1st theme  
2nd theme

I CS I CS I CS

(75) (78) (81) (84) (87) (90)



a

a cont'd

a cont'd

a cont'd

b



MOZART Fantasia, C minor, K. 475

a Adagio

a cont'd Allegro

a cont'd Andantino

a cont'd

a cont'd

a cont'd Più Allegro to Admes. 143



Handwritten musical score for "The Rose Tree". The score is written on two staves. The top staff is a vocal line with lyrics "The Rose Tree" and "The Rose Tree". The bottom staff is a piano accompaniment. The score includes a key signature of one sharp (F#) and a common time signature (C). The music is divided into measures with measure numbers (139) through (62) and (26-40) through (6). The score ends with a double bar line and a repeat sign.

A musical score for the song "The Rose Tree". The score is written on three staves. The top staff is a single melodic line with a treble clef. The middle and bottom staves are a piano accompaniment with a grand staff (treble and bass clefs). The key signature has one flat (B-flat). The tempo is marked "Allegretto". The score includes various musical notations such as notes, rests, and accidentals. Above the top staff, there are Roman numerals indicating the harmonic structure: I, V, II<sup>dim</sup>, I, V, VI, and I<sup>10</sup>. Below the piano part, there are numbers in parentheses: (181), (99), (150-165), (139), (51), (91), (62), and (1). A dashed line connects the bottom of the piano part to the top of the vocal part. The word "N" is written below the piano part. The score ends with a double bar line and a repeat sign.

Handwritten musical score for "Tempo 1º". The score consists of two staves. The upper staff contains a series of notes, some with slurs and ties, and is marked with a large "V" above it. The lower staff contains notes, some with slurs and ties, and is marked with a large "V" below it. The score is divided into measures by vertical lines. Annotations include "(166) etc.", "(167)", "(159)", "(158)", and "(156)". A dashed line connects the end of the lower staff to the beginning of the upper staff. The tempo marking "Tempo 1º" is written vertically on the left side.

I      V       $\Pi^{\text{phr.}}$

I      V      VI ←

45

7A

(181) (166) (156-165) (150) (143)

three times

N

b cont'd



The musical score for "The Rose Tree" is presented on a single staff. The melody is written in treble clef with a key signature of one sharp (F#). The tempo is marked "Moderato". The score is divided into two systems. The first system contains measures 1 through 13, and the second system contains measures 14 through 21. The melody is accompanied by a bass line with figured bass notation (numbers 1-7) and a guitar line with figured guitar notation (letters I-V, with some numbers). The guitar line is marked with "of A", "of F", and "of D" above specific measures. The bass line is marked with "to IV meas. 31" above measure 14. The score is labeled "A" and "a" at the bottom right.

a cont'd

(75)

508 cont'd

a cont'd

The musical score is written on a single staff with a treble clef. It features a series of notes with accidentals (sharps and flats) and a complex figured bass system below the staff. The figured bass system includes numbers in parentheses and letters (I, IV, V) indicating harmonic structure. A bracket labeled 'pedalpoint' spans the first few measures. A bracket labeled 'of F' spans the last few measures. The score is divided into two sections, A<sub>1</sub> and B, with dashed lines indicating transitions. The figured bass system includes the following numbers: (75), (61-69), (55), (53), (49), (44), (37), (31), (25). The letters I, IV, and V are placed above the staff, indicating harmonic structure. A bracket labeled 'pedalpoint' spans the first few measures. A bracket labeled 'of F' spans the last few measures. The score is divided into two sections, A<sub>1</sub> and B, with dashed lines indicating transitions.

[illegible]

b cont'd

This system of the musical score continues from the first system. It features a single melodic line on a five-line staff. The notation includes various note values, rests, and accidentals (sharps and naturals). Above the staff, there are several Roman numerals (I, V, II, I) indicating chord positions. A large bracket spans the first four measures, with an 'I' above it. A second bracket spans the last four measures, with an 'I' above it. A long horizontal arrow points from the right towards the first bracketed section. A dashed line labeled 'with Coda' points to a specific note in the fifth measure. The system concludes with a double bar line and the label 'B<sub>1</sub>'.



LASSO Christe Dei soboles

Chri - ste, de - i so - bo - les, spes — et — a so -

la vo - lu - ptas, etc.

etc.

[from HDM, Vol. I, P. 333]

Part III Chapter Two

510 ALLELUIA ANGELUS DOMINI

Al - le - lu - ia, Al - le - lu - ia.

An - ge - lus do - mi - ni de - scen - dit de - ce - lo: et ac - ce - dens

re - vol - vit la - - - - - p - tem et — se - de - bat su - per e - um.

511 BENEDICAMUS DOMINO (School of St. Martial)

Be - ne - di - ca - mus

[from HDM, Vol. I, P. 179]

a b c



**512 BENEDICAT ERGO (School of Compostela)**

Be - ne - di - cat er - go plebs fi - de - lis

do - mi - no

*a* *a cont'd*

[From HDM, Vol. I, p. 182]

**513 VIDERUNT HEMANUEL (School of St. Martial)**

Vi - de - runt He - ma - nu - el

*a*

[From HAM, Vol. I, No. 270]

**514 LEONINUS Alleluia Pascha**

Alleluia, etc.

*a*

[From AUDM, pp. 94-95]



ORGANUM (Style of Perotinus)

A musical score for three voices (Soprano, Alto, Tenor) in G major. The Soprano part features a melodic line with many eighth and sixteenth notes. The Alto and Tenor parts provide harmonic support with longer note values and some melodic movement.

[From HAM, Vol. I, No. 31]

A musical score for three voices (Soprano, Alto, Tenor) in G major. The Soprano part has a melodic line with many eighth and sixteenth notes. The Alto and Tenor parts provide harmonic support with longer note values and some melodic movement. The score includes a 'C' time signature and a '4' time signature.

PEROTINUS Organum Triplum

A musical score for three voices (Soprano, Alto, Tenor) in G major. The Soprano part features a melodic line with many eighth and sixteenth notes. The Alto and Tenor parts provide harmonic support with longer note values and some melodic movement. The score includes a 'C' time signature and a '4' time signature.

A musical score for three voices (Soprano, Alto, Tenor) in G major. The Soprano part features a melodic line with many eighth and sixteenth notes. The Alto and Tenor parts provide harmonic support with longer note values and some melodic movement. The score includes a 'C' time signature and a '4' time signature.

A musical score for three voices (Soprano, Alto, Tenor) in G major. The Soprano part features a melodic line with many eighth and sixteenth notes. The Alto and Tenor parts provide harmonic support with longer note values and some melodic movement. The score includes a 'C' time signature and a '4' time signature.

A musical score for three voices (Soprano, Alto, Tenor) in G major. The Soprano part features a melodic line with many eighth and sixteenth notes. The Alto and Tenor parts provide harmonic support with longer note values and some melodic movement. The score includes a 'C' time signature and a '4' time signature.

[From HDM, Vol. I, P. 226]



8  
b

8  
a

LN UN

(Veritatem)  
O Ma - ri - a, vir - go da - vi - di - ca,  
Vir - gi - num hos vi - tae spes u - ni - ca  
Ma - ri - a, ma - ris stel - la, Ple - na gra - ti - ae

517 MOTET

8  
a cont'd

F

8  
a cont'd

516 cont'd

8  
b

8  
c

8  
a

Motetus

Et gaudebit.  
Non  
or - pha - num te de - se - ram. Sed ef - fe - ram  
Quant flou - rist la vi - o - le - te, La rose et la flou de glay,

518 MOTET

8  
b

F

8  
a cont'd

N

516 cont'd



## MOTET

Sed ho-mi - - num in - ter tot mi - li - a  
 Qui to - ci - - us vi - res in - ge - ni - i  
 (Egrecie)

Qui a - mours vult main - te - nir Et - ser - vir Lo - iau - - ment sans faus -  
 Li dous pen - - ser - Qui mi vient de ce - li  
 Cis a cui je sui a mi - e Est  
 Pour et gais, sa - mour se -

## MOTET

Qui a - mours vult main - te - nir Et - ser - vir Lo - iau - - ment sans faus -  
 Li dous pen - - ser - Qui mi vient de ce - li  
 Cis a cui je sui a mi - e Est  
 Pour et gais, sa - mour se -

## MOTET

O Ma - ri - a, re - gi - na glo - ri - -  
 Au - di, Pa - - ter, sal - va nos, tu qui  
 Alleluya  
 es Sa - lus et re - qui - es Et re - ple -

De vi - la - ni - e, Qui - tant fait a blas - mer,  
 Et bons es - pois que j'ai d'avoir  
 Tant com vi - - vrai.  
 [From CM, No. 54]



ter, ex - o - ra - Fi - li - um, Ut pro no -

nos spi - ri - tu di - vi - no, Ut gra - ci -

522 MOTET

L'au - tre jour par un ma - ti - net M'en a -

Hier ma - ti - net Trou - vai sans son

Omnes,

lai - es be - ni - ant Et trou - vai sans son ber - ge - ret

ber - ge - ret Pas - toure es - ga - re - e:

[From CM, No. 40]

521 cont'd

bis ex - o - ra - Do - mi - num, as a - ga - mus Do - mi - no.

522 cont'd



ter, ex - o - ra - Fi - li - um, Ut pro no -

nos spi - ri - tu di - vi - no, Ut gra - ci -

522 MOTET

L'au - tre jour par un ma - ti - net M'en a -

Hier ma - ti - net Trou - vai sans son

Omnes,

lai - es be - ni - ant Et trou - vai sans son ber - ge - ret

ber - ge - ret Pas - toure es - ga - re - e;

[From CM, No. 40]

bis ex - o - ret Do - mi - num.

as a - ga - mus Do - mi - no.

a

b



Tant con je vivrai  
N'a - me - vrai

# 525 ADAM DE LA HALLE Rondeau: Tant con je vivrai

[From HAM, Vol. I, No. 36a]

K'a main-ta - mant ne fait li dons de - - - - -  
Li maus d'a - - - - - mer me plaist miex - a sen - - - - - tir

# 524 ADAM DE LA HALLE Li maus d'amer (1st part)

A-mours et ma dame aus - - - si jointes mains vous proi mer - chil

[From MMA, P. 322]

A-mours et ma dame aus - - - si jointes mains vous proi mer - chil

# 523 RONDEAU: Amours et ma dame aussi

525 cont'd

# 526 MOTET

Entre, etc.  
Chief, etc.

[From CM, No. 24]

rai au - - - - - trui que vous, etc.

[From HAM, Vol. I, No. 36b]



## 527 MOTEL

A musical score for three parts: 'Manere', 'Biaus, etc.', and 'Au dous, etc.'. The score is written on three staves, each with a treble clef and a key signature of one sharp (F#). The first staff, 'Manere', has a melody starting on a whole note G4. The second staff, 'Biaus, etc.', has a melody starting on a whole note G4, with a triplet of eighth notes marked with a '3' and a slur. The third staff, 'Au dous, etc.', has a melody starting on a whole note G4, with a triplet of eighth notes marked with a '3' and a slur. The staves are arranged vertically, with 'Manere' at the top, 'Biaus, etc.' in the middle, and 'Au dous, etc.' at the bottom.

A musical score for the song "The Rose Tree". The score is written on two staves. The upper staff uses a soprano clef and the lower staff uses an alto clef. The key signature has one sharp (F#) and the time signature is 3/4. The music features a melody with various note values, including eighth and sixteenth notes, and rests. There are several slurs and ties. Above the first staff, there are three markings: "I" above a bracket, "Λ" with an arrow pointing left, and "I" above a long horizontal line. The piece ends with a double bar line and a repeat sign.

528 MACHAUT Virlela! (No. 38)

De - tout - sui si con - for - te - e

The first system of musical notation is for the right hand (RH). It consists of a single staff with a treble clef and a key signature of one flat (B-flat). The melody begins with a quarter note G4, followed by a quarter note F#4, and then a half note E4. A slur covers the next two measures: a quarter note D4 and a quarter note C4. The final measure of the system contains a half note B3. Above the staff, there are three vertical lines with the letter 'I' at the top, indicating fingerings. A horizontal line with an arrow points from the first 'I' to the second 'I'. Below the staff, there is a dashed line with the text '[From MW, Vol. I]' written below it. The system is labeled 'D' at the bottom right.

**529** MACHAUT Virleia! (No. 32)

Da me mon cuer - por - tes

The first system of musical notation for 'The Swan Song' is shown. It consists of a single staff with a treble clef and a key signature of one flat (B-flat). The melody begins with a quarter note on G4, followed by a quarter note on A4, and then a quarter note on B4. A slur connects these three notes. Above the staff, there are three 'I' symbols and two 'A' symbols, indicating specific notes or intervals. The system ends with a double bar line and a repeat sign.

## 530

## MACHAUT Ballade (No. 3)

The musical score for "The Flour" consists of three staves. The first staff contains a single melodic line with a (4) marking. The second staff contains two melodic lines, each with a (4) marking. The third staff contains a single melodic line with a (4) marking. The lyrics "The Flour" are written below the third staff, with "(Flour etc.)" written above it. The score is written in a single system.

**531** MACHAUT Rondeau (No. 13)

Da - me, — se — vous n'a - vez a - per - ce - u

(8)



MACHAUT Virelai (No. 31)

b

I V P CS (or III) I

a

CS (or III)

1. Plus du - re - queun dy - a - mant  
2. ne que pier - re d'a - y -  
3. par un ac - cueil at - trai - ant,  
4. m'ont au cuer en re - sgar -

cont'd

cont'd

a cont'd

I V P CS (or III)

cont'd

1. qu'o ci - es en - de - si - tant vostre a - mi -  
2. sques a - tant que vo - gra - ce - quil a - tant m'au - res don -  
3. simple et plein d'u - mi - li - té,  
4. Da - me, vo pu - re - biau - té  
qui - tou - tes pa -  
de - dou - leur fi -  
ne - pa - a - mon - gré, et vo - sam - blant  
ré, en sous - ri - - - - -



Handwritten musical notation for system 532, cont'd. The system includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music features a melodic line with various ornaments and a bass line. A bracket labeled 'I' spans the first two measures. Measure numbers (5), (10), and (15) are indicated below the staff. The system concludes with a double bar line and a repeat sign.

Handwritten musical notation for system 532. The system includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music features a melodic line with various ornaments and a bass line. A bracket labeled 'I' spans the first two measures. Measure numbers (25), (30), and (32) are indicated below the staff. The system concludes with a double bar line and a repeat sign.

Handwritten musical notation for system 532. The system includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music features a melodic line with various ornaments and a bass line. A bracket labeled 'I' spans the first two measures. Measure numbers (5), (11), (16), and (22) are indicated below the staff. The system concludes with a double bar line and a repeat sign.

Handwritten musical notation for system 533. The system includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music features a melodic line with various ornaments and a bass line. A bracket labeled 'I' spans the first two measures. Measure numbers (3), (5), (10), (15), (20), (25), (30), and (32) are indicated below the staff. The system concludes with a double bar line and a repeat sign.

MACHAUT Ballade (No. 26)

Don - nez - signeurs, donnez a toutes mains, ne re te  
S'on - neur a - vez et de richesses meins, pour vous se

Handwritten musical notation for system 532, cont'd. The system includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music features a melodic line with various ornaments and a bass line. A bracket labeled 'I' spans the first two measures. Measure numbers (25), (30), and (32) are indicated below the staff. The system concludes with a double bar line and a repeat sign.

Handwritten musical notation for system 532. The system includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music features a melodic line with various ornaments and a bass line. A bracket labeled 'I' spans the first two measures. Measure numbers (25), (30), and (32) are indicated below the staff. The system concludes with a double bar line and a repeat sign.

Handwritten musical notation for system 532. The system includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music features a melodic line with various ornaments and a bass line. A bracket labeled 'I' spans the first two measures. Measure numbers (25), (30), and (32) are indicated below the staff. The system concludes with a double bar line and a repeat sign.

Handwritten musical notation for system 533. The system includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music features a melodic line with various ornaments and a bass line. A bracket labeled 'I' spans the first two measures. Measure numbers (10), (15), (20), (25), (30), and (32) are indicated below the staff. The system concludes with a double bar line and a repeat sign.

nez seu - le - ment  
ront li - grant et



l'on - neur. cha - - - - - scuns - - - - - di - - - - - me - neur. ra: - - - - - ci a vaillant si-gneur. Et terre aus-si-g'est despen - - - - - du - - - - - e

vaut trop mieus quer - - - - - re per - - - - - du - - - - - e



534

# DUNSTABLE Sub tuam protectionem

[From TC, Vol. I, P. 198]

535

# DUNSTABLE Puisque m'amour

[From TC, Vol. I, P. 254]



DUFAY Adieu m'amour

CS I V I I

(5) (10)

535 cont'd

A - dieu m'a - mour, a - dieu m'a - mour, a - dieu m'a - mour

(5) (10)

A - dieu le so - las que i'a - voy - - - - -

(10) (15)

A - dieu ma - le - a - le mais - tres - - - - -

(15) (20)

536 cont'd

CS I V I I

(15) (20)

535 cont'd

Le di - re a dieu tant - fort me bles - - - - -

(20) (25)

Qu'il me sam - ble que mo - rit - - - - -

(25) (30)

e - - - - -

(30) (35)



Handwritten musical notation for system A, labeled 'b' on the right. The notation includes a treble clef, a key signature of one flat, and a series of notes with various accidentals. Above the staff, there are several bracketed groups of notes, each labeled with a letter: 'V', 'I', 'I', 'N', 'I', 'I', 'N', 'I', 'V', 'I', 'V', 'I'. Below the staff, there are two measures of notes, each labeled with a number in parentheses: (16) and (13). The system is labeled 'A' on the right and 'b' below it.

Handwritten musical notation for system B, labeled 'a cont'd' on the right. The notation includes a treble clef, a key signature of one flat, and a series of notes with various accidentals. Above the staff, there are several bracketed groups of notes, each labeled with a letter: 'I', 'V', 'I', 'CS', 'I', 'I'. Below the staff, there are two measures of notes, each labeled with a number in parentheses: (20) and (25). The system is labeled 'B' on the right and 'a cont'd' below it.

Handwritten musical notation for system A, labeled 'a' on the right. The notation includes a treble clef, a key signature of one flat, and a series of notes with various accidentals. Above the staff, there are several bracketed groups of notes, each labeled with a letter: 'I', 'I', 'N', 'I', 'V', 'I', 'I', 'V', 'I'. Below the staff, there are two measures of notes, each labeled with a number in parentheses: (6) and (10). The system is labeled 'A' on the right and 'a' below it.

Handwritten musical notation for system B, labeled 'b cont'd' on the right. The notation includes a treble clef, a key signature of one flat, and a series of notes with various accidentals. Above the staff, there are several bracketed groups of notes, each labeled with a letter: 'I', 'CS', 'CS', 'CS', 'I', 'V', 'I', 'CS'. Below the staff, there are two measures of notes, each labeled with a number in parentheses: (21) and (22). The system is labeled 'B' on the right and 'b cont'd' below it.

Handwritten musical notation for system A, labeled 'a cont'd' on the right. The notation includes a treble clef, a key signature of one flat, and a series of notes with various accidentals. Above the staff, there are several bracketed groups of notes, each labeled with a letter: 'I', 'CS', 'CS', 'CS'. Below the staff, there are two measures of notes, each labeled with a number in parentheses: (25) and (29). The system is labeled 'A' on the right and 'a cont'd' below it.

Handwritten musical notation for system A, labeled 'a cont'd' on the right. The notation includes a treble clef, a key signature of one flat, and a series of notes with various accidentals. Above the staff, there are several bracketed groups of notes, each labeled with a letter: 'I', 'N', 'I', 'V'. Below the staff, there are two measures of notes, each labeled with a number in parentheses: (10) and (15). The system is labeled 'A' on the right and 'a cont'd' below it.



Measures 15-19 of the musical score. The system consists of four staves. The top staff has a melodic line with eighth and sixteenth notes. The second staff has a sustained chordal accompaniment. The third and fourth staves provide harmonic support with various rhythmic patterns.

Measures 20-24 of the musical score. The system consists of four staves. The top staff continues the melodic line. The second staff has a sustained chordal accompaniment. The third and fourth staves provide harmonic support. The lyrics "sis, etc." are written below the third staff.

Measures 25-29 of the musical score. The system consists of four staves. The top staff continues the melodic line. The second staff has a sustained chordal accompaniment. The third and fourth staves provide harmonic support. The lyrics "O - san - na in ex - cel - sis" are written below the third staff.

537  
OBRECHT Osanna (Missa: Je ne  
demande)

Measures 30-34 of the musical score. The system consists of four staves. The top staff has a melodic line with eighth and sixteenth notes. The second staff has a sustained chordal accompaniment. The third and fourth staves provide harmonic support with various rhythmic patterns.

Measures 35-39 of the musical score. The system consists of four staves. The top staff continues the melodic line. The second staff has a sustained chordal accompaniment. The third and fourth staves provide harmonic support. The lyrics "sis, etc." are written below the third staff.

Measures 40-44 of the musical score. The system consists of four staves. The top staff continues the melodic line. The second staff has a sustained chordal accompaniment. The third and fourth staves provide harmonic support. The lyrics "O - san - na in ex - cel - sis" are written below the third staff.

537  
cont'd



Ky - ri - e - lei - son, etc.

# 538 ISAAC Kyrie (Missa Carminum)

b

d

537 cont'd

538 cont'd

a cont'd

537 cont'd



Do - mi - ne Je - su Chri - ste

**539** JOSQUIN Motet: O Domine Jesu Christe (1st part)

[From DAS CHORWERK, Vol. VIII]

**538** cont'd

**539** cont'd

ad - o - ro te in cru - ce pen - de

**538** cont'd



A musical score for the song "The Rose Tree". The score is written on two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature has one sharp (F#). The time signature is 4/4. The music is divided into three measures. The first measure contains the first line of the melody and the first line of the bass. The second measure contains the second line of the melody and the second line of the bass. The third measure contains the third line of the melody and the third line of the bass. The melody is marked with a "1" above the first measure and a "2" above the second measure. The bass is marked with a "1" above the first measure and a "2" above the second measure. The score is labeled "The Rose Tree" at the top.

(30) \* (35)

tem, pen - den - - tem, et co - ro - - nam spi -

cru - ce pen - den - - tem et co - ro - - nam spi -

cru - ce pen - den - - tem et co - ro - - nam spi -

cru - ce pen - den - - tem et co - ro - - nam spi -

(25)

A musical score for a piano piece, labeled 'A cont'd' at the bottom. The score consists of two staves. The top staff begins with a treble clef and a key signature of one sharp (F#). It contains several measures of music, including a long melodic line with many notes and rests, and a section with a large bracketed structure. The bottom staff begins with a bass clef and a key signature of one sharp (F#). It also contains several measures of music, including a long melodic line with many notes and rests, and a section with a large bracketed structure. The score is marked with various dynamics, including 'p' (piano) and 'f' (forte). The notation is complex, with many notes, rests, and other musical symbols.

[From WJP, Motetten, Vol. II., I.]

The musical score consists of five staves, each representing a different voice part. The notes are written in black ink on a yellowed paper background. The lyrics are printed below the staves, aligned with the corresponding notes. Measure numbers 49 and 50 are indicated at the bottom of the page.

me ab an - ge - lo - poe - ni - ten - te.  
me ab an - ge - lo - poe - ni - ten - te.  
ne ab an - ge - lo - poe - ni - ten - te.  
me ab an - ge - lo - poe - ni - ten - te.  
me ab an - ge - lo - poe - ni - ten - te.

(50)

(51)

[illegible]